71-1941

Big Studios May Revive All-Negro Pictures

Daily World
Atlanta, Georgia

JAN 1 1941

The announced closing down of the studios which have been producing all-Negro full-length feature pictures has revived the perennial talk that the major studios will this year begin production of the type of pictures like "Hearts in Dixie", and "Hallelujah", with all-colored cast. Nina Mae McKinney, who has had only minor roles since, made her picture debut ten years ago in "Hallelujah".

JAN 1 1941

Afro-American
Baltimore, Maryland

Hattie McDaniel Award Was a 1940 Gay Spot

The year 1940 brought some rays of sunshine to the entertainment world, too.

Outstanding among them was the award of the Academy of Motion Picture Art and Sciences made to Hattie McDaniel for the best supporting role performance of the year given by an actress.

Although the award was for work done in 1939, the honor was not voted to Miss McDaniel until 1940, and the dinner at which she was presented the medal of merit was held in 1940.

Another major event was the tour of "Mamba's Daughters," which made theatre history for a colored revue and closely linked with it is the current Broadway hit, "Cabin in the Sky."

JAN 4 - 1941

Also of importance was the selection of Richard Horner, 14, by Leopold Stokowski, for a place in his youth symphony, which made a tour of South American countries.

Another bright spot was the tremendous success of the gigantic benefit affair, given under the chairman of Dr. Ralph Young of Baltimore for the purpose of building a community house in Baltimore as a memorial to the late famous drummer, Chick Webb.

It was in 1940, too, that Marian Anderson broke all records for guest appearances on the Ford Sunday Evening Hour, having sung on the program four times since her first appearance in late 1939.

Prior to Miss Anderson's appearance, all the Ford guests had been white. However, in 1940, Dorothy Maynor also appeared with the orchestra.

Another score for 1940 was the celebration honoring the ten-cent Booker T. Washington stamp, and on which many notables were heard.

Journal and Guide
Norfolk, Virginia

'Rochester,' Waters, Robeson Get Choice Spot In New Film

DEC 13 1941

HOLLYWOOD, Calif.—Three of the greatest Negro entertainers of the century will share honors in the Twentieth Century-Fox motion picture, "Tales of Manhattan," which has just gotten under way.

DEC 13 1941

Paul Robeson, Ethel Waters, and Eddie "Rochester" Anderson have drawn stellar roles in the forthcoming productions and the appearance of these outstanding artists promises to overshadow the meagre roles usually given colored entertainers.

Paul Robeson arrived in Hollywood last week from Spokane, Wash., where he had appeared at the Fox Theatre on December 2 and at the Washington State College the previous night.

COMPLETE TOUR

DEC 13 1941

Ethel Waters has recently completed a coast to coast tour of Mamba's Daughter," having wound up in California.

Rochester continues to star on the Jack Benny radio program, and he, too, has just recently concluded a nation-wide tour with a company of little known acts which proved near sensational.

New York Times
New York, N. Y.

BENNY ADMIRER NO. 1

JAN - 8 1941

Eddie (Rochester) Anderson Comes to New York and Thereby Hangs a Tale

By GEORGE A. MOONEY

A GENTLEMAN'S gentleman, heeding the demands of his calling, recently took farewell of his twelve-room house, stable of racing horses and assortment of motor cars, and sped here by plane from the West Coast to be at his master's side. The break with such surroundings is not easily made, but Eddie "Rochester" Anderson, Gentleman of the Second Part, is no ordinary valet. Jack Benny, the "Boss," happened to be in New York at the time on a business matter—something in celluloid with a fellow named Fred Allen—and needed Rochester's services during the usual Sunday night period over WEAF. Rochester came.

JAN - 8 1941

Characteristically, he was late for rehearsals, but, as usual, the boss was tolerant. Benny, whose open-handed "economy" is proverbial after nearly ten years of radio plugging, simply laughed it off. With a toss of his big "brown" head, he cheerfully recalled that Rochester's new contract was written to allow salary deductions for tardiness at so much per minute. The clause hasn't been exercised yet, but as Benny keeps saying, some day——

Rochester, ever happy and unconcerned, knows that that day probably will never come. The boss can always count on him when there is work to be done, and Benny is a real-life hero to his radio valet.

Benny, the Benevolent

"He's had my interests at heart all the way through, ever since I first went on the air with him in 1937," Rochester said during the first "full dress" interview he has ever granted. "He's a fine man to work with and has spent a lot of his time developing me. I'd rather work with him than with anybody I know. Why, he takes as much care with my material as he does with his own."

Such tribute from a trouper as widely experienced as Eddie Anderson is not mere phrasing, for although it was his association with Benny that brought him national prominence, he is no newcomer to show business. Born in Oakland, Calif., of a theatrical family, he was using grease paint and powder when the other kids were playing with their toys. His parents were singers and variety performers, and Rochester recalls proudly that his mother was one of the first Negro women to walk the tight wire.

"I'll simplify this much better and take you along step by step," Rochester said as he recounted his early career. "As a small boy I used to do theatrical work whenever I could get time away from school. I always liked to do make-up parts, and when I was a very small boy I used to spend my pennies for paint and whiskers instead of candy. When I got out of school—that must have been about 1922—I went into vaudeville with my brother, in a song and dance act. We had a pretty good act and played all the big circuits until vaudeville died."

In 1930 the Benny valet-to-be turned to night-club singing in Los Angeles hot spots; the road company of a musical revue; and, later, bit parts in pictures.

Realizing an Ambition

"Then a good part came along in the movie 'Green Pastures.' I played Noah, and it was my first chance to do character acting—what I always wanted to do. It was in 1936, I remember the date, it was the second year Santa Anita track was open and it was a good year for me there, too. I finished up eleven hundred dollars ahead."

Rochester has been "ahead," more or less, ever since. Early the following year he found the means of running his own horses, cruising in his private yacht, satisfying his sartorial needs beyond even his own wildest imaginings, marrying a Los Angeles beauty, and in short, "wowing 'em" in Harlem. As he modestly tells it, the event was a matter of simple routine.

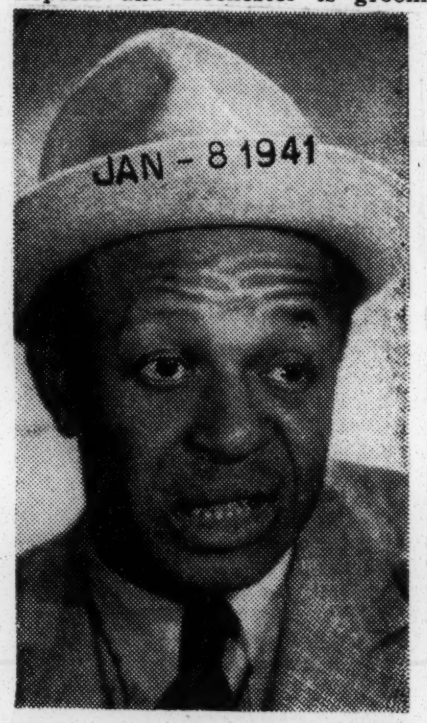
"They put out a call for colored boys to do the part of a porter in a radio sketch which Mr. Benny was doing. In the skit we were supposed to be en route from Chicago to Los Angeles by train. Quite a few boys came down for the audition and each one of us was given the part to read. Mr. Benny picked me and I got fifty dollars for the job. 'Course, I'm doing a little better than that now—even with that reputation Mr. Benny gives himself," he added, scratching the back of his head and grinning broadly.

Rochester's Radio Voice

Speaking in his natural voice, somewhat deeper than that heard on the air, Rochester explained that on the program he pitches his voice up and puts "more pressure behind it to get that vibration."

"To me," he said, "I'm talking very high, but on the radio it resonates very deep."

Horses probably come first among his lighter interests, Rochester admitted. At the moment his stable consists of only two racing animals —"Up and Over," a 3-year-old colt, and "Tea Hound," a 5-year-old gelding—but he would rather talk about them than almost anything else. The former is the Anderson hopeful and Rochester is grooming him for a $15,000 race at Santa Anita this year.



JAN - 8 1941

Eddie (Rochester) Anderson of the Jack Benny show on WEAF's hook-up Sundays at 7 P. M.

When he is not out supervising the care of his horses Rochester turns to model railroading for diversion and has "six or seven engines" and "lots of cars," which he operates in the basement of his home in Los Angeles. The home, which is not entirely completed as yet, also contains an auditorium for private theatricals and a dance floor for an occasional "jive."

"Swing" Not Too Popular

Swing music, however, finds only limited appreciation from Rochester, who asserts merely that "it has its place. I like it, but I mix it in," he said, adding that when occasionally he tries his hand at writing, he likes to play the classics "for consolation." Writing is foremost among his serious hobbies, he declared, and in that connection confessed his one great ambition.

"Everybody has an inspiration of some sort, I imagine," he said. "Mine is the late Bert Williams, the colored comedian, and I want some day to do his life in the movies. That's my great ambition so far as the entertainment field goes. While in New York I plan to gather whatever material I can on his life."

Having arrived only the day before, Rochester said he had not yet found time to follow his scholarly inclination. Visits with friends and one thing and another had consumed the whole day and most of the evening.

"I was in bed last night at 11 o'clock," he said, "but gee whiz, the bunch in Harlem better not hear about that. I'd lose my standing!"

Possibly. But Rochester's "standing" as a comedian already seems as firmly established among radio listeners as was that of his model and predecessor with audiences of the Nineties.

Pittsburgh Courier
Pittsburgh, Pa.

HAMPTON GRADS GET 'WINGS' IN CEREMONY

MAR 29 1941

HAMPTON INSTITUTE, Va., March 27—Civil Aeronautics Administration certificates and diplomas will be presented the ten recent graduates of the Hampton Institute Civilian Pilot Training course, in a public ceremony in Ogden Hall on Thursday evening, March 27.

The students to receive the certificates are: Milton B. Curry, 91, first-year painting, of Kilmarnock, Va.; William H. Farley, 23, senior in the Division of Agriculture, Savannah, Ga.; John A. Gibson, 21, second-year bricklaying, Chicago, Ill.; Gilbert F. Joseph, 22, junior in the Division of Business, St. Thomas, Virgin Islands; Joseph A. Ramos, 21, sophomore, Division of Business, Asbury, N. J.; Edward J. Reese, Jr., 20, freshman, Division of Business, Rahway, N. J.; William A. Streat, Jr., 20, senior, Department of Building Construction Lawrenceville, Va.; Percy E. Sutton, 22, special student in the Division of Agriculture, San Antonio, Texas; James A. Walker, 22, third-year bricklaying, Manning, S. C.; and Alexander Wilkerson, 21, third-year carpentry, Petersburg, Va.

Each of the graduates has received a pilot's license.

Constitution
Atlanta, Georgia

Parade Today To Welcome Bill Robinson

MAR 27 1941

Famous Negro Tap Dancer Will Appear Here Tonight.

A parade of welcome for Bill "Bojangles" Robinson, in which he will ride in the lead car, will be staged through principal streets of Atlanta's Negro community today.

MAR 27 1941

Robinson, one of the greatest dancers of all time and the originator of the stair-tap, will be presented "in concert" on the stage of the municipal auditorium at 8:30 o'clock tonight.

Also on the same concert will be the Deep River Boys.

Today Robinson will appear on several radio programs and make several personal appearances. His concert tonight will feature his stair-tap and a new one, which is a take-off on the ice follies.

Robinson has appeared in many motion pictures and on the stage. He was Shirley Temple's dance instructor in "The Littlest Rebel," and was the star in "Hot Mikado" at the New York World's Fair.

71-1941
Daily World
Atlanta, Georgia

Bill Robinson's New Revue, "All In Fun," Fails To Click For Ward

JAN 6 1941

Show Is Termed Disappointing

By FRANK T. WARD

NEW YORK.—(C)—Ordinarily, any show with Bill Robinson as its star, has a good chance of sticking to the public's ribs, but "All in Fun", the new Leonard Sillman musical revue presented at the Majestic Theater last Friday evening lacks even what an ordinary show should have to offer with as great a dancer as Bill in the cast. Yet the brilliant Mr. Robinson, even with the poor material, always manages to pull himself above the water line. And by doing so, in this instance he provides the only good bits of the show.

Now it can be well understood why Phil Baker, who originally was slated to co-star with Robinson withdrew from the cast fortnight ago in Boston. The sketches lack gaiety and humor and place the cast in great distress in their attempt to overcome it.

"All in Fun" is a musical in two acts and 25 scenes. The sketches are by Virginia Faulker, Charles Sherman and Everett Marcy, music and lyrics by Baldwin Bergerson, June Sillman and John Rox. The cast other than Bill Robinson are white and included Imogene Coca, Pert Kelton, Wynn Murray, Red Marshall, Marie Nash, Paul Gerrits.

Christmas in Harlem had the ear-marks of Xmas in the good old days....and especially was it so after the many neighborhood and political organizations and good hearted individuals distributed their Xmas baskets....Now Harlem awaits the new year with high expectations.

The Apollo is headlining the "First Lady of Swing," Ella Fitzgerald, this week....Ella will be followed by Count Basie and band ....and according to an announcement made by James W. McCartyh, Count's publicity man, the outfit will be minus its great tenor saxophonist, Les Young.....Cafe Society (uptown) which has New York's best sepia entertainment had a $10.00 minimum for the main room, New Year's Eve....The show includes Hazel Scott Boggie Woggie pianist; the Goldan Gate trio and Eddie South's band..... Quartet, Teddy Wilsons band and Cafe Society (downtown) features Willie Bryant, as em-cee, and Sister Tharpe.

WAR TALK: The optimist..... Don't worry about the war. It'll be over by the Spring.

The pessimist: Yes, it'll be OVER HERE!

The Union
Cincinnati, Ohio

"ROCHESTER'S" ROYAL RESIDENCE

JAN 6 1941

(By RUBY B. GOODWIN)

Hollywood, Calif. — (C) — Eddie Anderson is building himself a house, and when I say house, I don't mean a five-room California bungalow. Eddie, who goes in for cabin plates, palatiaal yachts and race horses is building a rumpus room complex so there will be 4 fireplaces and 3 rumpus rooms. You can have your fun on any floor for there is a room for dancing where a projection machine will show motion pictures in the basement, a recreation room on the second floor that will house kiddies $15,0000 miniature trian set and a room on the main floor is a circular bar.

The patio leads out to a large swimming pool which faces a barbecue pit and shower rooms. Shower rooms are labelled, Adam and Eve. The house is full of trick gagets. For instance, if you are upstairs and want to know if there is mail without walking down, and looking in the chute, all you have to do is press a button on the second floor and the weight of the mail in the chute flashes a light No light—no mail. The Andersons will move into their home shortly after the new year.

JAN 6 1941

Telegraph
Macon, Georgia

Bill Robinson Is Impressed By Macon

MAR 27 1941

The famous Bill "Bojangels" Robinson, ace tap dancer on his first visit this far South of his native home, Richmond, Virginia, expressed himself over WBML radio, Tuesday, immediately after his arrival, as highly impressed with the two cities in the state who are his hosts on this current trip, Atlanta and Macon.

"I am tremendously surprised at the cordial hospitality of both races, in comparison to what I had previously heard about Georgia," stated Bill, in an interview with Mrs. Minnie D. Singleton, as he was dining at the home of Mr and Mrs. C. W. Moore, Tuesday following his broadcast. "Why, I was in Macon only six minutes before recognized by a motorcycle cop, who ask if I was not Shirley Temple's "Uncle Bill" and upon my reply, yes, he gave me the courtesy of escorting the car in which I was riding to the First National bank building, where the radio station was located, where for my first time I greeted a radio audience, from the city of Macon."

To Bill this was his first delightful impression of the city. He further stated that "Macon is a beautiful city, that I should like to visit again." He was also highly pleased with the generous service accorded him, as well as, the race in general by the Macon Telegraph and News.

Before joining a motor party from Atlanta here Tuesday, Bill Robinson had placed in his hands a letter of introduction to highway authorities from Mayor M. A. Hornsby of Atlanta. Mr. Robinson says that throughout his travels he has been presented several keys by cities in which he appeared.

MAR 27 1941

DINNER GUEST OF MOORE'S

It was tea for four, Tuesday at 7:30 o'clock, when Bill Robinson, the world's greatest tap dancer, was joined by his personal piano player, Patney Dandridge, also a native of Richmond, and Mr. and Mrs. C. W. Moore for a dinner engagement at the Moores' beautifully appointed cottage on the Clinton road.

While relishing the palatable Southern style dinner, with Mrs. A. B. Dezon, mother of the hostess in charge of service, Bill stated thaat he had had a long desire filled to be in the atmosphere of Southern hospitality, that caused him to give his wife in New York a phone call to tell of his most cordial reception. The whole dinner party talked with her.

After a brief visit to Broadway, Bill Robinson's ticket headquarters, he retired for the night, at one of Macon's most beautiful and modernly appointed homes Mr. and Mrs. William Fisher Moseley's, Spring street.

Wednesday Bill Robinson, spent most of the day very quietly, except for a visit to the board of health and a visit to the Tindall Heights, and the down-town section, escorted by Mrs. W. F. Mosely.

At 5:45 p.m. he again thrilled his radio audience with a sample of what was seen and heard Wednesday night at the Macon auditorium, when one of the largest audiences ever to greet an artist were taken on a voyage of dance concert entertainment in conjunction with a marvelous program of vocal music rendered by the Deep River boys. At 7:30 o'clock, he again joined the Deep River boys for a program over WBML.

MAR 27 1941

At 9:40 a.m. today Bill Robinson, will entrain for the "gate city," Atlanta, where he will appear tonight at the city auditorium.

New Masses
New York, N. Y.

Movie History

Hollywood's conception of Ossawatomie John Brown.

JAN 14 1941

"SANTA FE TRAIL" is one of the most amazing pictures I ever saw. No doubt Warner Brothers were afraid that few people would pay their way into a movie which frankly regarded slavery as a commendable institution and attacked the memory of Ossawatomie John Brown. They made the picture anyhow, called it *Santa Fe Trail* to make it sound like a Western, put in one scene lasting approximately thirty seconds of the building of the Santa Fe Railroad, used Alan Hale and Big Boy Williams as comic drunks, and transported the critics all the way to Santa Fe on one of those exploitation junkets which are designed to put reviewers in a pleasant state of intoxication when they write their reviews. Some of the critics wondered boozily what the hell Raymond Massey was doing in a Western, and one asked pointblank what became of that railroad, but *Santa Fe Trail* got good reviews and in its first two weeks at the high-priced houses did a good business.

In the first scene members of the class of 1854 at West Point are unsaddling their horses. One cadet, a mean-looking party from the North, twists the bit savagely in his horse's mouth, causing several handsome Southerners including Errol Flynn to remonstrate with him for not appreciating good horseflesh. The mean Northerner is an Abolitionist, which at West Point is synonymous with rat. That night he reads aloud a letter from John Brown, and Errol Flynn, having stood this seditious talk as long as he can, jumps him. The Abolitionist is expelled from West Point for making trouble and is consequently unable to hear Jefferson Davis' stirring appeal to preserve the Union at the graduating exercises.

The scene changes to Fort Leavenworth in Bloody Kansas, where that fanatical madman John Brown, in his supposed desire to disrupt the union, is sacking and pillaging and shooting down innocent women and children in cold blood. Presumably they are slaveholders, but in one perfectly incomprehensible scene he burns down the settlement of some Free Staters and kills *their* women and children. He reminds you of Ernest Hemingway's stupid treatment of Andre Marty in *For Whom the Bell Tolls*. Errol Flynn and the dashing West Point cavalrymen drive this agitator out of Kansas, the railroad is begun, and a spirited contest ensues in the officers' mess for the hand of Olivia de Haviland. The scene changes abruptly again to New England, where John Brown persuades the Abolitionists that their only hope of destroying the Union is to bring about chaos by attacking Harper's Ferry. When he attacks Harper's Ferry he is caught by Errol Flynn because of the treachery of the mean Abolitionist who was cruel to his horse.

History, these days as the war widens toward America, is taking a terrible beating. When John Brown dies on the scaffold General Lee says, "So perish all enemies of the Union." What he actually added was, "And so perish all enemies of Virginia." John Brown was a man of God but also a man of action; in Spain the boys in the Abraham Lincoln Brigade named a machine-gun battalion after him. He was no politician, and when gangs of Southern partisans invaded Kansas to vote it into the Union as a slave state, John Brown and his sons took their rifles and killed some of them. But he had no liking for slaughter. He and the men who fought with him were radicals who could not rest so long as men were slaves in their country. It is probably not necessary to add that Jefferson Davis was, in fact, not the country's foremost advocate of a united nation.

JAN 14 1941

John Brown had a complex, fascinating personality, a product of a time when religious and social impulses were mixed and men formed socialist communities after their idea of the kingdom of God. Some day a great picture will be made about John Brown. In *Santa Fe Trail* Raymond Massey plays him like a mural painting, which is especially disconcerting in his scenes with Errol Flynn. Massey, as usual, seems to feel that he is still playing Abraham Lincoln, and he recites his lines as though he had just memorized them that morning. The director, Michael Curtiz, arranges him against the landscape after the well known Curry paintings. The minor characters are carefully chosen. The good men are all stalwart and handsome and the bad men, on John Brown's side, are quickly recognizable as ruffians. There is one scene containing Negroes. John Brown goes into the barn where he keeps the Negroes he has taken, and frees them. All the simple Negroes raise their arms in thanksgiving except one family, which hides in the hay. A few hours later Errol Flynn is cornered in the barn and the slaves peer out and say, "Looks like a friend." They bind his wound and ask him to help them get back to the plantation, where they used to be happy. It seems that they *liked* being slaves. Errol Flynn declares, later on in the picture, that the South would have freed the slaves years before if the North hadn't poked its long nose into the South's business.

JAN 14 1941

Santa Fe Trail can be compared with a popular book of the moment, *Oliver Wiswell*. They both represent a crisis in American history from the Tory point of view, and they are good examples of what American culture would be under fascism. It seems that reaction can't allow John Brown to moulder peacefully in his grave, as it can't resist refurbishing the reputation of Benedict Arnold. When President Roosevelt says that we face today an emergency as grave as at Jamestown and Valley Forge, he must get us to accept his interpretation of what emergency we faced on those occasions.

In one respect *Santa Fe Trail* and *Oliver Wiswell* are different. The movies get their sustenance from many people who couldn't afford three dollars for a book. The movie-going audience has the power, by staying away fro m *Santa Fe Trail,* to kick Warner Brothers where it hurts. DANIEL TODD.

Time
Chicago, Illinois

The Great Lie (Warner Bros.). For three years and three pictures Bette Davis and George Brent have tried to get together. In *Jezebel* Brent died dueling. In *Dark Victory* a brain tumor dispatched Miss Davis. Then it was Brent's turn again: he failed to live through *The Old Maid*. In *The Great Lie* they finally make it. The end leaves them in each other's arms, lark-happy.

APR 21 1941

The Brothers Warner have made other concessions: Miss Davis' perpetual, migrainy suffering has been cut to a minimum. This was a bold move, for Hollywood's bug-eyed Bernhardt has won two Oscars and numerous legs on the cup for the U.S. cinema's ablest actress by her portrayals of suffering women. In *The Great Lie* she is cast as a lively, homespun slacks-wearing American girl free from her favorite neuroses. Although the picture has her living on a Maryland plantation, it is far enough north to let her waive the absurdities of a Southern accent.

Another surprise of *The Great Lie* is Mary Astor, in another comeback. This time, in a tight shingle bob, she is back with a bang as Sandra Kovac, a temperamental concert pianist* with a touch of siren. The overtones of her villainous role begin to sound, sometimes a little nasally, from the time she snatches Maggie's (Bette Davis) rollicking, playboy sweetheart, Pete (George Brent), and marries him in an alcoholic spree. When it is discovered that they have to do it again because Sandra got her divorce decree dates

DAVIS & MCDANIEL
They are above the Mason Diction line

APR 21 1941

mixed, Maggie snatches Pete back, this time salting him legally away.

Best sequence occurs in an isolated Arizona ranch house. There Maggie has taken Sandra to have Pete's baby after he is believed dead in an airplane crash in Brazil. The women have made a deal: Maggie to get Sandra's baby, Sandra to get a trust fund. It takes all Maggie's bullying, pampering, coercion to get the spoiled pianist to produce the baby. When the baby is finally born, Maggie subsides on the moonlit porch outside the house with all the apparent relief of an anguished father.

In her unaccustomed wifely role, Miss Davis is believable and moving. Slick, wide-eyed George Brent seems handicapped by his part—little more than a foil for the two women. Men may think that *The Great Lie* drags somewhat in spots, may get more than enough of Hattie McDaniel's (Maggie's mammy) sunstruck volubility, but female cinemagoers should be able to settle back and view Miss Davis' wifely triumph with thoroughgoing satisfaction.

71-1941

Pittsburgh Courier
Pittsburgh, Pa.

THE GREAT BING PLAYS SANTA CLAUS TO A THOUSAND KIDDIES' IN LOS ANGELES

Bing Crosby, center, apparently hasn't enough family yet. Last week he brought Christmas cheer to 1,000 children of the Ascot School of Los Angeles when he donated enough apples, oranges and candy for every child at The Courier's first annual Christmas party for kiddies. Hattie McDaniel, left, first lady of sepia moviedom, did her share to bring Christmas to the needy parents of children of the Ascot school, when she donated baskets of food to be distributed at The Courier's first annual Christmas party. Theresa Harris, long a screen favorite, donated baskets for the needy families. Pete Webster, right, rising young satalite of the movie colony, who played one of the most beloved roles in the world, when he doned whiskers and uniform to be Santa Claus at The Courier's Christmas kiddies' party. He also contributed baskets to the poor. —Photos by Siminoff.

Tribune
Philadelphia, Pa.

Plead For More Colored Pictures

JAN 6 1941

HOLLYWOOD, (ANP)—Following a plea from the Negro Actor's Protective league, a recently organized group here, letters have been pouring in to Harry M. Popkin, executive producer of Million Dollar Productions, which for the past four years has been filming and releasing all-colored cast pictures.

The letters, inspired by the plea which appeared in scores of national papers asked Mr. Popkin to reconsider his announced intention to discontinue making these all colored casts from stories of Negro life.

Argus
St. Louis, Missouri

MAY 30 1941

NEGRO LAD IN "REG'LAR FELLERS" CAST REPLACING JACK BENNY

"Reg'lar Fellers," the radio adaptation of the comic strip, which replaces the important Jack Benny show beginning June 8 on the NBC Network, sets a new style in the use of Negro talent which it is hoped will soon become a settled custom of radio.

The comic strip, "Reg'lar Fellers" includes in its neighborhood gang a little Negro boy, Washington Jones. Instead of requiring one of the white members of the cast to double in Negro accent, writer Jerry Devine has finished a real Washington Jones Mud of Harlem. Washington's the living image of the funny paper kid. Only his real name's Orville Phillips. Orville's father and his four brothers and sisters were on relief when "Reg'lar Fellers" discovered him one day standing sadly on the sidelines of a Harlem dancing hall.

Constitution
Atlanta, Georgia

JUL 7 1941

Farina, Big Boy, Is in Army Now

Remember Farina, the kinky-haired little "girl" in "Our Gang" comedies of the silent movie days? Farina is in the [illegible] now. Farina is Private Allan Hoskins, Company D, 47th Quartermaster Regiment, stationed at the Presidio of Monterey, in California.

When Claudette Colbert, visiting the Presidio, leaned from her automobile and called: "Say, don't I know you?" Hoskins told the actress only his rank and detachment.

"Why didn't you tell her you were Farina?" asked a fellow soldier.

"Well," he replied, "Farina was the name of that other guy she was thinking of—a little guy in a white dress whose contract called for more money in a week than I now make in a year. Farina's grown up.

"I'd rather she remembered me as I used to be, before the world lost its sense of humor."

Tribune
Philadelphia, Pa.

Patrons' Misconduct In Theatres Bars Greater Use Of Colored Acts

MAR 1 3 1941

HERE follows a letter that is so full of meat that we carry it as an editorial. We have not changed a single thought. If you agree with it, tell us what you think should be done, won't you please?

"DEAR EDITOR:

"Our newspapers have been mighty weapons in gaining for us the privileges that we now enjoy. Knowing that you are ever watchful in helping our race, I am writing in the hope that you will print an article revealing to the people the harm that they are doing themselves by their undignified performances at the Earle Theatre whenever a colored show is given.

"I have heard that the Theatre is considering barring colored patrons at such times. I cannot blame them, for I am very much embarrassed and annoyed by the actions of some of the members of my race when our superlative Negro performers come to town.

"Are we going to spoil things for ourselves and hamper our actors, just because we forget that if we are to be accepted cheerfully among all peoples, we must accept the responsibility of conducting ourselves accordingly?

MAR 1 3 1941

"I hear that Bill Robinson is coming to Philadelphia shortly, and I trust that he will have a more respectful audience than did the 'Ink Spots'."

Sincerely,

A READER.

Journal and Guide
Norfolk, Virginia

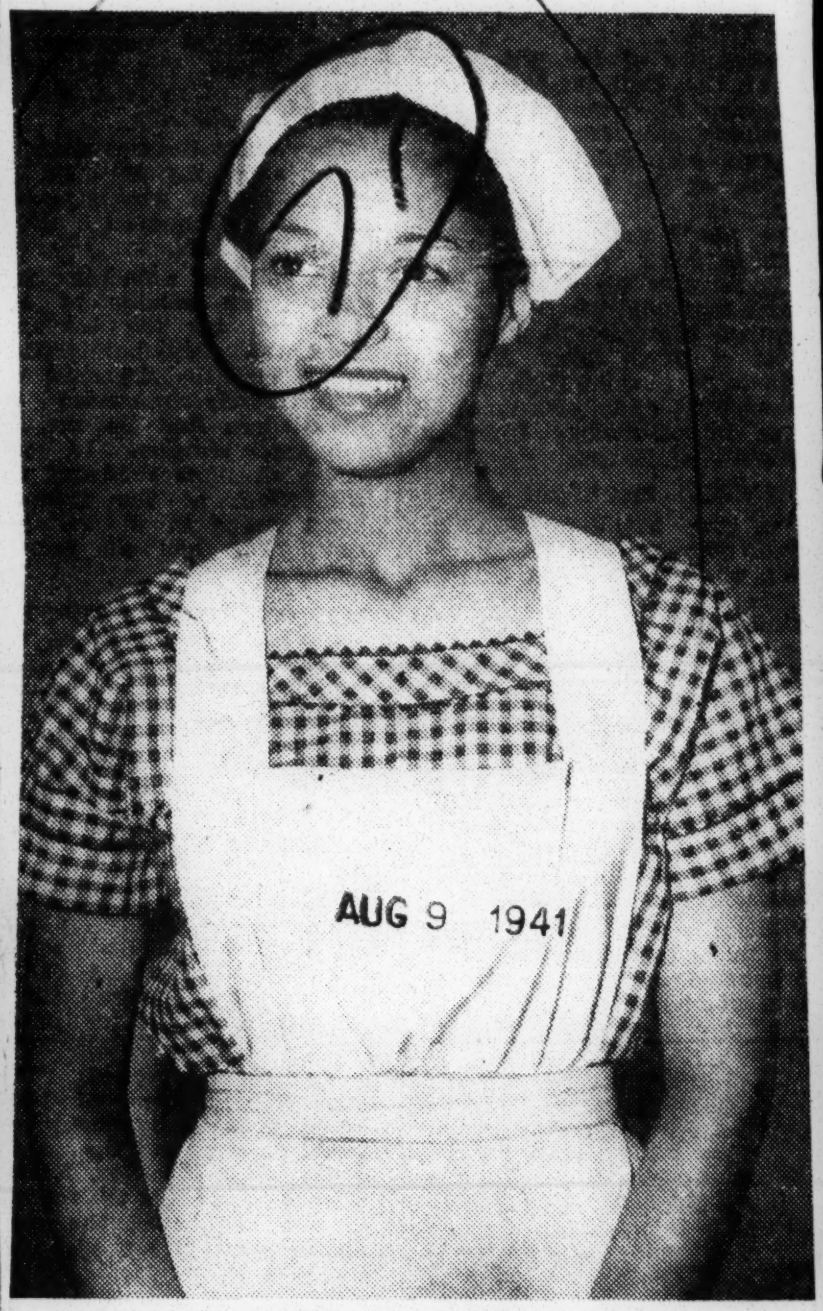
JAN 11 1941

TYP NEWS SYNDICATE

OPPORTUNITY KNOCKED—These sepia stars received an opportunity in 1940 and they answered with their performances in Republic films: Clinton Rosemond and Mildred Cover in "Dark Command" with Claire Trevor; Florence O'Brien in "Bowery Boy"; the Scott Crinoline Choir in "Carolina Moon" with Gene Autry and Smiley Burnette; Daisy Lee Mothershed and Willie Best in "Who Killed Aunt Maggie?" Leigh Whipple in "Robin Hood of the Pecos" with Roy Rogers and Marjorie Reynolds; Lillian Yarboro in "Meet the Missus" with Spencer Charters and Mantan Moreland in "Bowery Boy" with Dennis O'Keefe and Helen Vinson.

Journal and Guide
Norfolk, Virginia

Crash Hollywood



AUG 9 1941

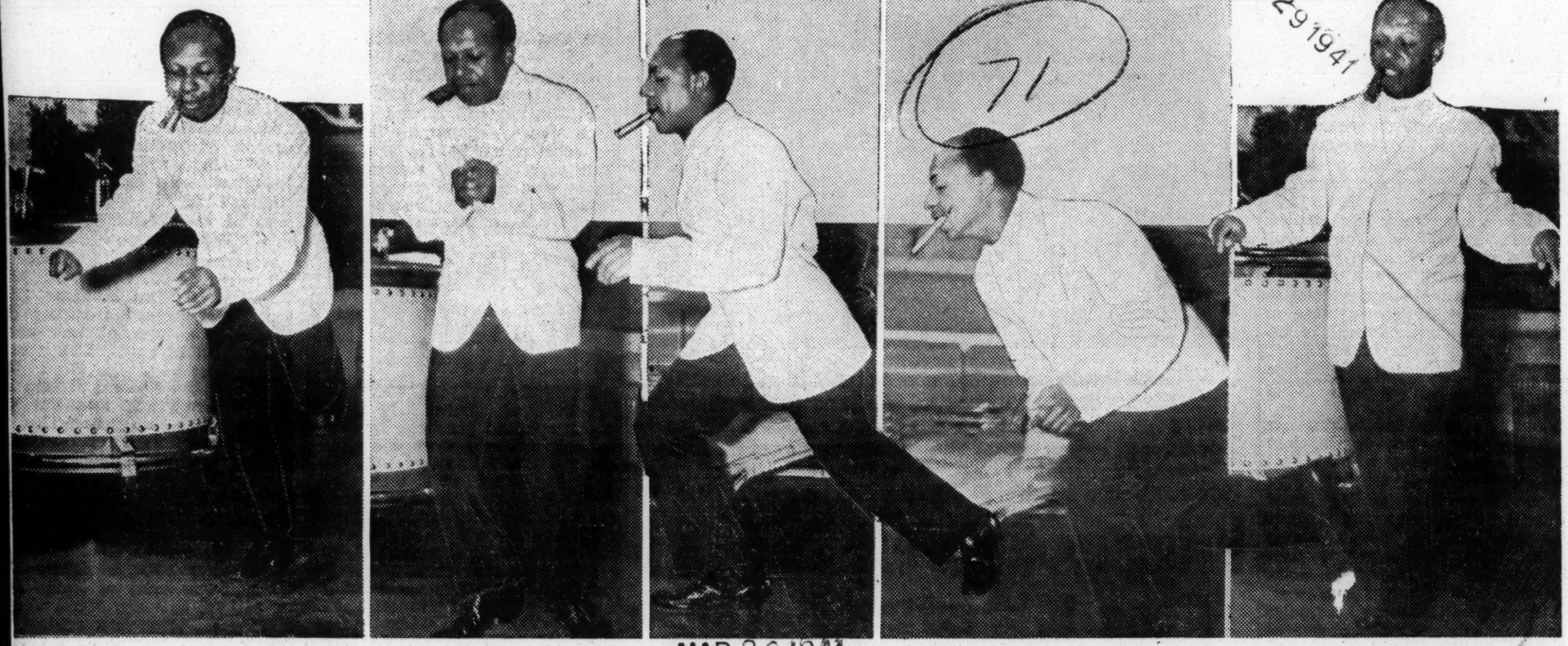
Making good in Hollywood is attractive Dorothy Dandridge who is playing the role of "Thalia," maid and confidante to Madeline Carroll in "Bahama Passage," a picture in technicolor. Born in Cleveland, Ohio, she has already won recognition as a singer and dancer.

AUG 9 1941

71-1941
Pittsburgh Courier
Pittsburgh, Pa.

"ROCHESTER" ROLLS 'EM IN THE AISLES AGAIN IN "KISS THE BOYS GOODBYE"

MAR 29 1941



MAR 29 1941

Eddie "Rochester" Anderson scores another hit in the Paramount's new hit, "Kiss the Boy's Goodbye." 'Rochester' sings and dances in the picture, is featured in a number entitled, "Sand In My Shoes." Don Ameche, Mary Martin and Oscar Levant are in the leads, with Connie Boswell and 'Rochester' in song presentations. Photos show 'Rochester' in "Sand In My Shoes" number. Left to right: 'Rochester' has been serving drinks from bar when song begins. Finds trouble controlling his feet and the urge to swing seizes him. With his customary cigar in his teeth, 'Rochester' gets in stride. When he gets going, he is a speed demon. The dance winds up in the original position by the wagon-bar.

Journal and Guide
Norfolk, Virginia

Hattie Is Bride Of Iowa Man

APR 5 - 1941

Couple Lauded By Admirers In Three Cities

NEW YORK—Genial Hattie McDaniel of the films arrived in town this week after an eventful cross-country trip. What was to be a quiet marriage with her friend of ten years, James Lloyd Crawford, after a plane journey from Los Angeles to Tucson, Ariz., last Friday was turned into a gala occasion of congratulations, flowers, and good wishes from several hundred townspeople and admirers.

APR 5 - 1941

Intending to get married Friday morning, the couple discovered that the bridal bouquet had been left behind in Miss McDaniel's home and decided to await its arrival on the next plane. Meanwhile the couple stopped in the home of Mr. and Mrs. C. D. Cornelius, where they were introduced to the Rev. P. B. Cornelius, Baptist minister and brother of their host. The quiet, civil ceremony was definitely out upon Rev. Mr. Cornelius' discovery that Miss McDaniel was the daughter of a Baptist minister.

And so at 5:30 Friday afternoon the couple were married, but not so quietly as word of the occasion had winged its way throughout the town and brought a throng of people to witness the nuptials. C. D. Cornelius, noted Tucson insurance man, and his wife stood up with the bride and groom as Rev. Cornelius performed the ceremony.

Before leaving Tucson the couple at the invitation of Mr. Maxwell, principal of the Dunbar High School, visited the student body where Miss McDaniel spoke briefly of her experiences, admonishing the young people to "Give the best you have to life and the best will come back to you."

Her speech ended, over 400 students gave her an ovation snapped into a welcoming arc of waving arms through which the bride and groom were led in triumph, and made the assembly room's rafters ring with congratulatory cheers.

APR 5 - 1941

Taking the Golden State Limited out of Tucson, Mr. and Mrs. James Lloyd Crawford left for Kansas City where they were greeted by a committee of welcoming friends headed by Leo David and his charming wife Desdemona (the Davises and Hattie started out in Denver some years ago with George Morrison's band as did Andy Kirk and several other of the nation's top entertainers) and Chester A. Franklin, editor-publisher of the Call papers. Coming to Kansas City was like coming home to Hattie, where she had lived and worked so long before her film career. The welcoming committee, swollen to several hundred by now, virtually smothered her and Mr. Crawford with flowers and congratulations as they alighted from the train and moved into the station during the stopover. Miss McDaniel, a member of the Sigma Gamma Rho Sorority, St. Louis chapter, immediately spotted in the welcoming crowd a score or so of her sorors come to felicitate her.

APR 5 - 1941

The journey eastward was without further incident until the couple arrived at Harlem's Hotel Theresa Tuesday morning and were wormly greeted by admirers who were expecting them.

Miss McDaniel's appearance on Eddie Cantor's Wednesday night radio show was her second appearance with him in the last two months, having guest-starred on the Cantor show a few weeks ago from Hollywood.

After the Cantor show, last year's Academy Award winner left New York for Chicago where she appeared on the Greek War Relief program Monday night.

Mr. and Mrs. Crawford say they are trying to combine a small amount of work with the pleasure of their honeymoon. From their genial appearance and easeful manner they seemed to be making out all right in their suite in the Theresa.

APR 5 - 1941

Before leaving Hollywood, Miss McDaniel, who is under contract to Warner Brothers, completed work in two pictures soon to be released: "The Great Lie" with Bette Davis, and "Affectionately Yours" with Merle Oberon and Dennis Morgan. After stopping in Denver, her home town, for a visit with old friends, Miss McDaniel will return to Hollywood to begin work in the forthcoming production, "Reap the Wild Wind," for which Warners has loaned her to Paramount.

Mr. Crawford, the groom, is a native of Ottumwa, Oowa, and lived in Bute, Montana and Sheridan, Yyoming, before moving to Los Angeles. He has been engaged in real estate for many years. The couple plan to purchase a small ranch outside Los Angeles where Miss McDaniel can get back to the good earth she loves between pictures.

Pittsburgh Courier
Pittsburgh, Pa.

TWO STARS MEET

APR 12 1941

APR 12 1941

The biggest star of the screen, Hattie McDaniel, meets the biggest star of the stage, Canada Lee, while the Californian visited in New York last week.

Anniston, Ala Star
April 27, 1941

'Fun' Is Theme Of Noble Film

Weaver Brothers Frolic "In Old Missouri" Special

"In Old Missouri," the hillbilly musical comedy starring the Weaver Brothers and Elviry, will be seen at the Noble Theatre today and Monday.

The story tells of the Weaver Brothers and Elviry, as a family of sharecropper farmers who barely make enough off the crop to live on. They get together and decide to visit their landlord in an attempt to learn why they are always in desperate straits at the end of each year. They learn that their landlord is no better off than they are and is willing to change places with them.

They change places and from this point on many amusing situations occur with interludes of novelty, song and dancing. The action is said to be a raucous merry-go-round of knockabout comedy which in its course, eventually solves the problem brought up in the beginning.

The supporting cast includes Thurston Hall, Marjorie Gateson, June Storey, Earl S. Dewey and the famous Hall Johnson Choir who sing several Negro spiritual and folk songs.

The Three Stooges in the hilarious comedy hit, "Dutiful But Dumb," and the latest issue of the Noble Theatre News Events will be seen on the same program with "In Old Missouri."

71-1941

Tribune
Philadelphia, Pa.

Remember Noah?

Well, Rochester Played That Part In The Films

JAN 16 1941

Began Stage Career When A Boy

NEW YORK—Remember Noah, who asked De Lawd in "Green Pastures" if he couldn't get two kegs of the fixins to help balance the Ark, and was told to get one, "and put it in the middle?"

Well, whether you remember or not the fellow who played Noah was Eddie "Rochester" Anderson.

So much has been written about Rochester and his relationship with Jack Benny and the radio that quite a few people don't know or have forgotten that Rochester is a veteran of the theatre and longer in the game than his present boss.

Rochester's start goes back to his childhood days, when he followed in the footsteps of his parents, both of whom had been variety entertainers. Born in Oakland, Calif., Rochester likes to remember that his mother was the first woman of her race to walk a tightwire.

When he finished school, where he took part in all the school plays and acts he could get into, Rochester and his brother went into vaudeville. Though "vodville" died soon after, let it be put on the record that the duo had nothing to do with its demise. Both he and his brother were highly successful and played most of the big circuits.

From there he went to night club work, singing and hoofing and drifted over the usual trials, finally ending up taking bit parts in the films.

"Green Pastures" furnished his first big part when he portrayed the aforesaid Noah and delighted many a fan with his dry, humorous presentation of the first Admiral. This was in 1936.

He hung around California and when Bing Crosby started his Santa Anita track Rochester was one of his biggest patrons. According to Anderson he was quite lucky and in 1936, for example, he finished $1100 ahead of the track.

He broke into radio when Benny sent a call for someone to play a porter in a sketch he was doing. Rochester got the job and that gravel-voice of his has been respectfully needling the 'boss' ever since.

Incidentally that voice isn't Rochester's natural one. In real life he speaks somewhat lower.

To Rochester Benny is not the parsimonious person he makes himself to be over the air. The gentlemen's gentleman credits his boss with his success and says he has always been fair and square in their dealings. "I'd rather work with him than any one else I know", says Rochester.

In his spare time the "valet" watches ever his stable, which includes two horses, "Up And Over" and "Tea Hound", in whom his hopes lie of winning a $15,000 race at Santa Anita this year. He also likes miniature trains and his new home in Los Angeles will have a special room built to accommodate them. He likes to listen to all sorts of music.

His inspiration is the great Bert Williams and he wants some day to do his life for the movies.

JAN 26 1941

Organize New Film Group In Southland

Defender

ATLANTA, Ga.—Ted Toddy of Dixie National Pictures, and John Jenkins of Million Dollar Pictures have formed a new company known as Consolidated National Film Exchanges. This organization has closed a long term contract for the exclusive national distribution rights of all the Million Dollar Pictures and the Dixie National Pictures.

Chicago, Ill.

This consolidation involves $250,000 for the present exchanges and their pictures and additional eight pictures per year from the combined studios. They control the national distribution rights of eight all colored cast features for immediate release.

ROCHESTER JAN 16 1941

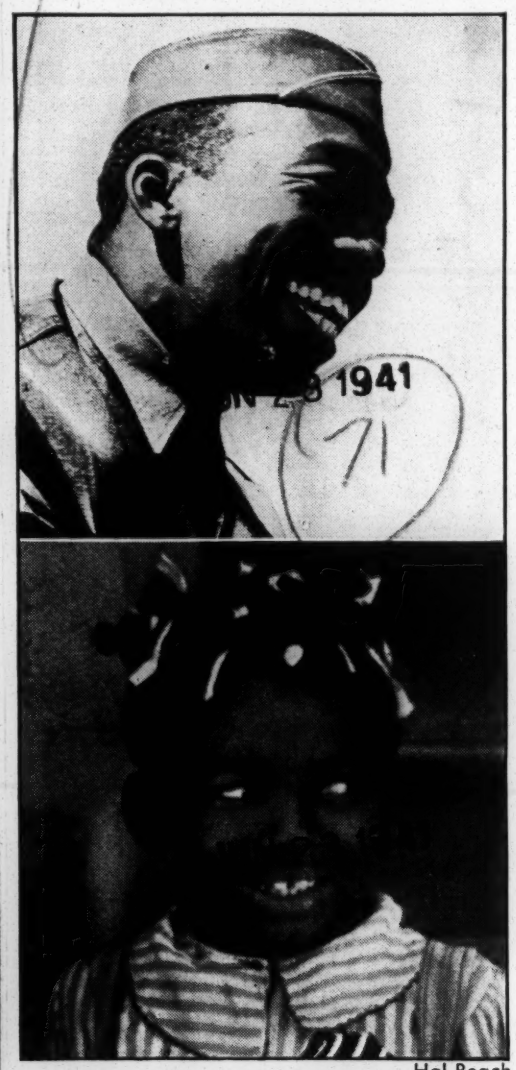
garbed in the latest cowboy style, has played in many different costumes since he began his career in the theatre many, many years ago.

The Times
London, England

Warriors & Defenders

Farina, the spindly, pigtailed pickaninny of the old "Our Gang" comedies, turned up in the Army as husky, close-cropped Private Alan Clay Hoskins. ,, ***John Roosevelt,*** youngest of the President's sons, went on active duty with the Naval Reserve, joined Brothers James, Franklin Jr. and Elliott in uniform. ,, The fabulously wealthy ***Maharaja of Jaipur,*** 29, joined the British forces in Egypt as a captain. At home he has a private army of his own, rides in a solid gold-and-silver coach. ,, ***Mrs. Otto H. Kahn*** made herself useful in Cairo's British canteens. ,, ***Rex Beach*** (*The Spoilers, The Ne'er-do-Well*), 63, registered for civilian defense in Florida, said he wanted to fight fires. ,, Torchsinger ***Libby Holman,*** young second husband, doctor ***Ralph Holmes,*** lost his draft appeal. The board decided Libby could support herself if she couldn't get along on her share of the tobacco fortune of her first husband, Smith Reynolds, killed at a party nine years ago.

JUN 2 2 1941



Hal Roach

PRIVATE "FARINA" (NOW AND THEN)

Hollywood Major Studios To Feature Many Race Stars During '41 Season

Loss of European Market Plus Performance of Hattie McDaniel in GWTW Probable Reasons for Changing Attitude.

FEB 1 1941

Courier

FEB 1 1941

HOLLYWOOD, Cal., Jan. 30—Perhaps it's the loss of the European market the film colony has been faced with since the war, or maybe since the great showing made in "Gone With the Wind" by Hattie McDaniel, movie moguls have decided to give Negroes a better break in the city of make-believe. Notwithstanding, whatever the cause, 1941 will find colored artists enjoying more and better breaks in some of the biggest screen productions already made or scheduled to be made for public consumption.

Pittsburgh

Going right down the list of the advance production chart released by the various studios a batch of well-known colored players have been listed for prominent parts in just as prominent productions.

Over at Columbia, Clarence Muse has been cast for a role in its forthcoming "Adam Had Four Sons," which will be directed by Gregory Ratoff and star Warner Baxter and Ingrid Bergman. On the Paramount lot, Louise Beavers and Leigh Whipper are cast members of "Virginia," a drama in technicolor, produced and directed by Edward H. Griffith, starring Madeline Carroll and Fred MacMurray. For Republic, Leigh Whipper will again emote under the direction of associated director-producer Joseph Kane in "Robinhood of the Pecos," a knockout shoot-'em-up western with a white cast.

Twentieth Century Fox will stick to the colors with Ben Carter aiding Cesar Romero in the "Ride on Vaquero," a western flicker to be directed by Herbert I. Leeds. Theresa Harris and Clarence Muse will do their part in "The Flame of New Orleans," a drama of that famous city now in production on the Universal lot. The stars will be Marlene Dietrich, Bruce Cabot, Mischa Auer, Laura Hope Crews and several other well-known white screen artists. For the same studio, Willie Best will be cast in "The Lady from Cheyenne," a western drama starring Loretta Young and Robert Preston, with Frank Lloyd directing. In "High Sierra," a Warner Brothers production, starring Humphrey Bogart and Ida Lupino, and current on Broadway in New York, Willie Best is again importantly cast among a large group of white players.

Courier

Pittsburgh

FEB 1 1941

According to the present chart, Warner Brothers has the most Negroes on the lot or in pictures ready for release, while the only two not listing any colored players at all are RKO-Radio and United Artists. Watch for these pictures at your favorite theatre and write the studios asking for more.

Rochester Carried Off the Set After Kiss by Slicker the Seal

World Telegram
New York, N.Y.

JAN 17 1941

By ALEXANDER KAHN.

HOLLYWOOD, Jan. 17.—You've never been kissed until you've been kissed by Slicker the Seal, take it from Eddie (Rochester) Anderson, the Negro film comedian.

Slicker planted a wet smack on Eddie's face in the filming of a sequence for the Hal Roach comedy Topper Returns, and Eddie passed out as a result of the kiss.

The seal, an accomplished actor, is known as a friendly creature and addicted to making a great fuss over people.

But all this failed to impress Anderson when he was told that he would have to splash around in the water with Slicker, rub noses with him and finally submit to a kiss.

Eddie Protests.

"I ain't going to do it," protested Eddie. "It's unsanitary."

But Eddie gave in like a good trouper and worked hours with the seal in a pool on the Roach lot. He went through a scene in which Slicker kept him from climbing up on a dock by thrusting his nose against Eddie's forehead and pushing him back into the water.

All this time Slicker's trainer kept tossing him fish as a reward. And meanwhile Eddie kept getting weaker and weaker, even a trifle pale.

JAN 17 1941

Carried Off the Set.

At last they came to the kissing climax. Slicker, jaws dripping and whiskers stiffened, gave Eddie an ardent buss on the mouth. Eddie carried on until Barney Carr, assistant director, yelled "Cut," and then collapsed in the water and was carried off the set.

Eddie indignantly denied that the kiss did it. He had just recovered from the flu, he explained, didn't know how to swim and wading in the deep water put him under a severe nervous strain.

Chicago Bee
Chicago, Illinois

'DANGEROUS CORNER' FILLED WITH MYSTERY, INTRIGUE

FEB 23 1941

The Negro People's Theatre presented "Dangerous Corners" three nights last week at the Abraham Lincoln Centre. This three act drama by J. B. Priesteley is an interesting explanation of the reason why one should "let sleeping dogs lie." The young people did some very fine work in portraying the characters who started out to spend a pleasant evening chatting and dancing but permitted curiosity, jealousy, and sarcasm to turn the occasion into a tangle of intrigue, mystery, scandal and suspicion woven together with violent quarrelling, ending with one of them admitting she had killed a man everyone had believed a suicide.

After the two acts of quarrelling and unhappiness the action in act three reverts to a sequence in Act 1 to indicate what actually happened rather than the supposition enacted in the plot. For the first and third performances Jane Evans plays the role of Maude Mockeridge, author, seeking "local color" whose questions bring on the discord. The exotic and striking Mrs. Evans was excellent in this role. On the second night Rhea Fowlkes played the role.

Lorraine Williams was unusually good in the role of Olwen Peel, the leading character, who eventually admits killing the man believed suicide. Verlie Bell put enough spite and resentment in her part as Freda Chatfield to make her audience forget it was just a play. Thelma Murdoch has a gift for looking young and innocent or blase and sophisticated just as the occasion calls for in her role as Betty Whitehouse. O. C. Wynn was a splendid Robert Chatfield; Robert Davis as Gordon Whitehouse and James Tompkins as Charles Stanton gave very good performances.

Considerable credit is due the staff that offered such good lighting effects, settings, and props. Charles White was the technical director; Jerry Cogbill, lighting effects; Dr. Walter H. Hackley, stage manager; Fitzhugh Dinkins, Charles Buckley and Shepherd Alexander were the stage and art crew; Jesse Reed, assistant director; Joseph M. Evans, business manager; Evelyn Ganns, treasurer; Robert Lucas and Harris Gaines, publicity; William A. Nix, director.

FEB 23 1941

The members of the Negro Peoples Theatre Group are Jane Evans, Rhea Fowlkes, Lorraine Williams, Verlie Bell, Thelma Murdoch, James Tompkins, Robert Davis, O. C. Wynn, Charles White, Jerry Cogbill, Dr. Walter Hackley, Fitzhugh Dinkins, Charles Buckley, Shepherd Alexander, Jesse Reed, Joseph M. Evans, Evelyn Ganns, Robert Lucas, Harris Gaines, Stewart Randolph, Randolph Hughes, Margaret Goss, William Kee, Charles Henderson, Charles Younger, Kay Harris, Lucia Hackney, Harold McAdoo, William McBride, Charles Griffin, Mary Ward, Cordell Coffey, Mollie Thomas and Joseph Sharpe.

71-1941

Kansas City Call
Kansas City, Mo.

Louise Beavers and Leigh Whipper in New Picture

By LAWRENCE F. LaMAR

HOLLYWOOD, Cal. — When the cameras begin to grind next week on the opening scenes of "The Vanishing Virginian" at the Metro-Goldwyn-Mayer studios, according to advance dope, Louise Beavers, lovable sepia cinemactress and Leigh Whipper, noted New York stage actor who came here to wow the films, will both be cast in sizeable roles.

Miss Beavers only recently completed similar large roles in "Reap The Wild Wind" at Paramount studio and "Belle Starr" made at 20th Ceutury-Fox studio. Whipper, who made a remarkable impression in the screen version of "Of Mice And Men," made at Hal Roach studio, only recently returned here from the Bahamas Islands where he went with a Paramoeunt studio location company to shoot scenes for the production "Bahamas Passage."

Frank Morgan, Katheryn Grayson and Spring Byington are all featured in "The Vanishing Virginian," which will be directed by Frank Borzage.

Amsterdam News
New York, N. Y.

Builds Market for Negro Pictures

Richard Lawrence of Boston has some pretty definite ideas about the educational value of the motion picture as it affects the lives of Negroes in this country; but instead of just prattling, he has already begun to do something about it.

A couple of years ago, he threw all the money he had available into his organization, The Lawrence Talking Pictures, and since that time, his library of talking pictures includes approximately 20 sets of 16 milimeter sound film of 100 feet or more in which the activities of 13 churches in Boston and New York are recorded. He also has several sets of educational travel pictures.

"I got my idea," Mr. Lawrence told the Amsterdam Star-News the other day, "over 20 years ago when D. W. Griffith came out with his vicious 'Birth of a Nation.' I decided right then and there that the only way we could offset such propaganda would be by producing pictures showing Negroes in their true light."

Wants Theatre Chain

Mrs. Lawrence's idea is to build up a theatre chain in which such pictures can be shown. This is obviously a tough job; but the producer has simplified the task somewhat by building up a market for his films in the churches, especially in the south.

He now has four agents—Mrs. L. Frances Boyd, New York; Mrs. Alice Freeman, New Haven; Mrs. Mary Madison, Summit, Va., and Sylvester Hyman, Hartford, Conn.

In such places as Boston and New York, where Negroes have access to the finest films, Mr. Lawrence has difficulty finding a market for his shorts. His best bets in these places, too, are in the churches where, along with the short in which his audience is especially interested, he can show special religious features such as "Christus," "Jesus of Nazareth," "Thine Is the Kingdom," "King of Kings" and "Golgotha."

However, in the south where he often rents halls and tents, he shows such entertainment features as "Sanders of the River" with Paul Robeson, "Death Takes a Holiday," "If I Were King," "King Solomon's Mines" also with Robeson, "Tower of London," "Arkansas Traveler," "The Beachcomber," the Bulldog Drummond pictures, "Spawn of the North," "Garden of Allah," "I Stole a Million," "Two Minutes to Play," "Kind of the Damned" and dozens of others.

Tests Community

Mr. Lawrence shows a full length picture and then throws in a Negro short or two. In this way, he is able to get the reaction and find out what sort of film is liked in the particular community.

"Mine is a process of trial and error," he said, "keeping the ultimate goal in mind—the building of a Negro theatre chain."

Just this week his New York agent, Mrs. Boyd, left for Virginia where she will show a number of the Lawrence shorts in a number of the churches.

Local churches in which Mr. Lawrence has made 16 milimeter shorts are Walker Memorial, Abyssinian, New Mount Zion Baptist, Canaan, Vineyard, Nazareth and St. James. These pictures are available free for showing at the respective churches.

"Our success so far," Mr. Lawrence claims, "is our prompt, satisfactory, dependable."

The Lawrence Talking Pictures specializes in 16 milimeter films which can be shown in any church, hall or tent.

Yes, Mr. Lawrence is a pioneer —a pioneer who'll take a tent on his back to show his pictures, because one of these days, he believes he'll have his theatre chain where pictures showing Negroes in their full stature may be shown.

Mrs. L. Frances Boyd (left), agent, and Richard Lawrence, founder of Lawrence Talking Pictures.

Age-Herald
Birmingham, Ala.

Former Slave, 102, Makes Film Debut In Tarzan Thriller

OCT 9 1941

HOLLYWOOD, Oct. 8 — (AP) — Mandy Calvin is making her film debut at the age of 102.

Mandy's age is estimated. She was born a slave on a Kentucky plantation.

M-G-M talent scouts, searching for someone to play an aged native woman in "Tarzan's Secret Treasure," found her in Los Angeles.

Pittsburgh Courier
Pittsburgh, Pa.

Orson Welles Wants Chicago Writer For 'Life Of Louis Armstrong' Story

Onah L. Spencer, Down Beat Scribe and Jazz Authority, May Collaborate With Boy Genius in Epochal Film—Wrote Armstrong's First Recorded Feature and Is Recognized as Leading Authority on "Satchmo."

SEP 20 194

By LUTHER HILL, Staff Correspondent

CHICAGO, Sept. 18—As the nation's theatrical eyes blink expectantly towards Hollywood boy genius Orson Welles, the wonder man of the city of make believe sets the stage for what may be his most looked-forward-to production, "The Life of Louis Armstrong," which goes into work at RKO soon.

The film, the first to depict the life of a sepia musician, will also show the growth and birth of this thing called jazz, and will, if present negotiations go through, find a Chicago sepia collaborating on the script, Welles already contacting Down Beat scribe Onah L. Spencer to come coastwards to work on the photoplay.

One of the nation's outstanding authorities on Armstrong and the composer of his first recorded feature, "Hobo, You Can't Ride This Train," in 1933, Spencer is dickering with the actor-director-writer-producer by long distance, and is waiting for a price settlement before signing contracts.

Spencer is also the composer of many of Lil' Green's recorded blues numbers, and is getting extra recognition from the recent success of his "Stackalee" series, based on authentic Negro folklore. Other studios are reportedly dickering for Spencer's services, though the talented writer expects to accept the Welles offer, national anticipation running high as the picture becomes an everyday topic.

The Daily Worker
New York, N. Y.

New Guild Play On Negro Hero Produced Soon

OCT 12 1941

Two new plays have just been acquired by the Theatre Guild: "Throng O'Scarlet" by Vivian Connell and "Set My People Free" by Dorothy Heyward.

"Throng O'Scarlet" is a contemporary drama dealing with the Irish aristocracy immediately preceding World War II. The action takes place in Eire but does not concern itself with the current conflict. "Set My People Free" is by the same Dorothy Heyard who in 1927 co-authored one of the Guild's successes—"Porgy"—with her late husband, DuBose Heyward. It is a drama of the Denmark Vesey Rebellion of 1822.

"Hope for a Harvest," Sophie Treadwell's new play with Fredric March and Florence Eldridge in the leading roles and Alan Reed as a featured player, will open at the Walnut Theatre, Philadelphia, November 10, for a two-week run. Miss Treadwell's comedy was sent on a brief tour last spring, just prior to the Marches' return to Hollywood. With Mr. March's picture commitments terminating in two weeks, he and his actress-wife will return to The Guild.

Pittsburgh will see the premiere of another new Guild production when "Papa Is All" opens at the Nixon Theatre there on Monday evening, Nov. 3. "Papa Is All" was written by Patterson Greene and will be directed by Frank Carrington and Agnes Morgan. After Pittsburgh the play will visit the National Theatre, Washington, D. C. for one week beginning Nov. 10, followed by Baltimore for the week of Nov. 17, and Philadelphia for two weeks beginning Nov. 24. No definite date has been decided upon for New York.

New York Age
New York, N. Y.

A NEGRO THEATRE FOR HARLEM

THE CEREMONY at 131st street and Seventh avenue last week dedicating a new "Tree of Hope" by Mayor LaGuardia and other city officials recalls the origin of this theatrical superstition that to touch the tree and make a wish was good luck. It seems that in the early days of the depression, the unemployed actors used to gather in front of the old Lafayette Theatre and fraternize. Occasionally, in warm weather a few would bask in the shade of an Elm tree. Someone touched the tree and went down town and got an engagement and soon the word spread that the tree was lucky.

OCT 18 1941

Shortly thereafter, a large group of these performers were engaged for parts in Marc Connolly's "The Green Pastures," which ran for about three years on Broadway and on tour, followed by a Hollywood picture of the play. Naturally this added to the lustre of "The Tree of Hope," and the publicity that connected it with "The Green Pastures" spread its fame. The original tree was removed some three years ago and was replaced by a smaller tree and a stump of the original with a bronze marker. This stump was struck by a truck a few months ago, which necessitated its replacement, hence the recent dedication ceremony.

This occasion also reminds old-timers in Harlem that it wasn't so many years ago when the Lafayette Theatre was the home of Negro drama and the oustanding commiercial theatre of the race. The traditions of this house were revived for a time under the Federal Theatre of the WPA but for the past few years, the house has been dark and many idle performers stand around awaiting another "angel."

OCT 18 194

It seems to us that here is opportunity for a theatrically-minded business man to take over an idle theatre and make it a paying business venture, as well as to serve as a laboratory wherein interest in the Negro drama could be propagated. A group of these now idle performers could get together, under the guidance of a business man, and form a theatrical company, such as Orson Wells' Mercury Theatre and provide work for themselves by producing Negro drama for the Harlem public. Such a theatrical group might find some hitherto undiscovered acting talent, as well as a few new playrights, and by showing a disposition to help themselves, would gain greater respect from the public, to whom they would have to appeal for subscriptions.

OCT 18 1941

Now is the time, we believe, to revive public interest in the Negro theater. If the Negro performers and business people let this chance slip by and some white man reopens the theatre, they shouldn't kick because some other racial group is taking advantage of the situation.

71-1941

Journal and Guide
Norfolk, Virginia

19-Year-Old Dorothy Dandridge Makes Good In Motion Pictures

HOLLYWOOD — That talented and attractive women can crash through in Hollywood, as well as the men of our group, is being demonstrated with more and more regularity. A case in point is that of pretty Dorothy Dandridge, Cleveland singer and dancer, who is busy now making good in motion pictures in a big ways, for she is "doubling in brass"—appearing on both the stage and screen.

AUG 9 1941

Miss Dandridge, former member of the famous "Dandridge Sisters" trio, is working in the new Paramount picture, "Bahama Passage," in Technicolor during the day and at night is appearing with Duke Ellington, Herb Jeffery, and Ivy Anderson in "Jump For Joy" at the Mayan Theatre in Los Angeles.

NOT YET 20-YEARS-OLD

Miss Dandridge, who plays the role of the maid, Thalia, a confidant of Miss Madeleine Carroll, in "Bahama Passage," is not yet 20 years of age, but already she has proved her worth and apparently has a dazzling future. The "Bahama Passage" role is very important. Prior to this, she has appeared in "The Lady From Louisiana," "International Reverie," "Sun Valley," and "Sundown."

Her fame as a singer and dancer is international for not only did she make an American tour with the "Dandridge Sisters," but also appeared at the Cotton Club in New York City, the Palladium in London, and the Hippodrome in London, as well as in theatres in Scotland and Ireland.

MOTHER WAS ACTRESS

Miss Dandridge comes by her talent naturally for her mother Ruby Dandridge, was a well known actress. Miss Dandridge was born in Cleveland, Ohio, November 9, 1922. In 1930 she came to California with her parents and attended McKinley Junior High. Later, in New York City, she had a private tutor, Frances De-Knight. She made her first appearance in motion pictures when she was only fourteen years old and has been active ever since.

She was selected by Producer-director Edward H. Griffith for "Bahama Passage" after several other actresses had been tried out and won because of her beauty and talent. It is expected that other opportunities at Paramount will follow.

New York Times
New York, N. Y.

SCREEN NEWS HERE AND IN HOLLYWOOD

Ethel Waters May Make Her Film Debut in 'Syncopation,' Depicting Jazz History

TWO MELODRAMAS ARRIVE

'Ellery Queen and the Perfect Crime' and 'Officer and the Lady' Open on Broadway

AUG 9 1941

By Telephone to THE NEW YORK TIMES.

HOLLYWOOD, Calif., Aug. 8—Ethel Waters, Negro blues singer and star of last season's Broadway musical, "Cabin in the Sky," will make her screen debut in RKO'S "Syncopation" if current negotiations are concluded, it was learned today from William Dieterle, who will produce and direct the picture.

Miss Waters, who has been on the Coast, touring with "Cabin in the Sky" and making other theatre appearances, is expected to play a full-length role in Dieterle's film history of jazz, illustrating the contribution of her race to modern music. The cast of "Syncopation" will also include Adolphe Menjou, Jackie Cooper and Bonita Granville, and Valentine Davies and John O'Hara are preparing the scenario.

New York Times
New York, N. Y.

SOUGHT FOR FILM ROLE

Ethel Waters, who may appear in "Syncopation," which will be produced by William Dieterle at RKO. New York Times

Amsterdam News
New York, N. Y.

As the Crow Flies

By W. E. B. DuBois

KNOCKOUTS by Joe Louis are rapidly ceasing to be news.

Pity poor Martin Dies whom Roosevelt is now feeding red herring for breakfast.

W. E. B. Du Bois

And where, may we inquire, is doughty Bishop Manning with his anti-Russian crusade?

Alas, for all fgriends of Peace and Freedom!

I never pen a bit of irony but some reader standing on his head retorts. For instance, I sneered at the fact that "It is the deep and prayerful hope of many followers of Christ, that Germany and Russia will in the end kill and ruin each other, while England and America step in and sift the ashes."

Whereupon, Edna Glasgow of Brooklyn, New York, writes me hastily and advises me to acquaint myself with "more knowledge of the strength, justice and tolerance of Russia!"

And this to me, who for thirteen years has defended Russian ideals ever since my first visit in 1928!

I have just written an inquiring editor concerning the Russo-German and the Russo-British alliance and I have said: If the United States, Great Britain and France had not from 1917 to 1932 done nearly all in their power to prevent the Soviet Union from success in its momentous experiment in the economic rebuilding of Russia, Hitler would never have gained his present power. The great democracies forced the Soviets into the arms of Hitler. Now that he, too, has betrayed Russia and conquered France, it is not magnanimity but expiation for former sins which should make England and America join Russia in opposing Hitler with every effective weapon.

On the other hand, the sudden American love for China is not repentance for the race hate that still excludes Chinese from our shores, but simply fear of losing to Japan the immense profit of exploiting Asia. The control of Asia by Asiatics could not possibly have such frightful results as the exploitation of Asia by Europe has already had. Let England and America get out of Asia, and clean up their own mess in the Western World.

Marshall Gray of Chicago writes me. "While discussing the movie industry as a propaganda agency to maintain the concept of Negro inferiority by always portraying Negroes in the movies as domestics or clowns, I met with such a united protest of this belief of mine that I am writing to you to give your opinion of the matter; namely, that the movie industry is guilty of using the movies to maintain the theory of white superiority among the whites as well as among Negroes. I was shocked that so many Negroes were willing to defend the movie industry, that if you agree with me, I should like to see some effort made to acquaint the American Negro of this insidious propaganda."

I have replied saying "The attitude of the Negro toward the movie industry is something like this: Negroes have received some recognition and employment; the roles which they portray have improved somewhat in character during the last twenty years; that is, the Negro appears now not simply as clown and fool but now and then in more human and natural roles. On the other hand, all Negroes are quite aware that anti-Negro propaganda still goes on through the films; that in every scene that brings in a jail there will be Negro prisoners prominently displayed; that the Negro clown is still frequently used; and that almost never can a Negro take a role which involves real manhood.

OCT 1 1941

The result is that Negroes hesitate in arraigning the movies because proper attack calls not for mass condemnation but careful reasoned yet persistent criticism. It is no failure to recognize what Negroes have done and been allowed to do in the movie industry, to say that their continued limitation for the most part, to minor and disreputable roles, is unfair and a dangerous source of race prejudice. There is no reason in the world why the movie industry should not give Paul Robeson a role worthy of a man; and find a dozen Negro actors who could portray self-respecting and heroic men and women.

Yes, Suh, Mr. Rochester, Say 3 Valets

AUG 2 5 1941

Comic Trains Gentlemen's Gentlemen

By ED HILL.

Eddie (Rochester) Anderson, gentleman's gentleman extraordinary, champion of the young men of Harvard and perhaps the only person ever paid to make love to a seal, has squared accounts with Script writers who split his personality and put him to picking up after Jack Benny.

He's breaking in sepia valets for colleagues of stage, screen and radio—actually rounding up promising valet material and whipping it through a short course which threatens to chase Arthur Treacher to cover.

Rochester, currently topping the stage bill at the Strand, is reluctant to discuss his unique avocation, but waiting in attendance on the colored comic are three serious young Negroes who appear bent on setting a high in dressing room etiquette.

AUG 2 5 1941

Crouch, Kicks, Rowel.

They answer to Crouch, Kicks and Rowel. Vital statistics on the trio are unavailable, but one is fresh from a Harlem billiard academy, another joined the Rochester entourage at Chicago and all three are kept in line by Bert, Rochester's personal and faithful major-domo.

It's worth your life to reach for a cigaret or attempt to light a match with Crouch, Kicks and Rowel hovering in the background and Rochester thought the entire forward wall of the New York Football Giants had hit him when he inadvertently reached down the

other day to tie a loose shoelace. They're that fast on the draw.

Rochester preferred to talk horses and deep-sea fishing today as he lounged in a candy-striped robe in his dressing room at the Strand, looking for all the world like a mint-covered chocolate drop.

He has acquired a right smart racing stable, bolstered by the recent purchase of four yearlings at Saratoga, but he dwelt at length on the surprising performance of another Anderson bangtail named False Clue, which came home with $239.60 on its nose.

"It was terrible," he sighed quietly. "I didn't even know my trainer had entered False Clue in a race. First I knew about it was when I picked up the paper. Imagine that payoff and me without a dime on my own horse. Oh, it was terrible."

Rochester, who doubled as an eccentric dancer at Hollywood's Club Alabam' while he portrayed the role of Noah in The Green Pastures, switched to his fishing prowess. In less time than it take to relate, the dressing room suddenly bristled with split bamboo rods, jeweled reels, feather lures, leather harness and piscatorial palaver.

AUG 2 5 1941

Night Life at Sea.

It developed that Rochester spends most of his sleeping moments wide awake on the Atlantic in quest of game fish. Crouch, Kicks and Rowel are red-eyed from waiting on their master at the theater by night and at sea all day. Even attractive Mrs. Anderson will be glad when Rochester's booking moves him to a land-locked metropolis.

He crossed his first show at the Strand on Thursday because the marine police, called in by a frantic management, couldn't find his chartered fishing boat until hours after Rochester's cue. Ship-to-shore telephone finally located the comedian.

His introduction to fair Harvard came last year. En route to a Crimson smoker he was abducted by M. I. T. boys, who finally delivered him to the Cantabs—and the ensuing riot resulted in the arrest of seven Harvard students who paid $5 fines after flying squads of police and fire hoses had quelled the disturbance.

AUG 2 5 1941

Rochester's romance with the seal occurred during the filming of Topper Returns. The script called for the seal to do the kissing. Time came for the scene and the impassioned mammal gave Rochester a lusty buss, which knocked him into a chilly pond.

Comes fall and you'll hear again his "Yessuh, Mistah Benny."

Crouch, Kicks and Rowel Are Apt Pupils

Constitution
Atlanta, Georgia

The Negro Mammy Of Olivia de Havilland Is Again Hattie McDaniel

By Harold Heffernan.

AUG 16 1941

HOLLYWOOD, Aug. 15.—Taking our first look-in today on stage 14 at Warner Brothers, we come upon the kitchen of a fine old southern home; real stove, real wood fire, real food in the oven and a pot of tea brewing on the back of the stove. An eyeful — and it smells good, too.

Principals are Hattie McDaniel, wearing a flaring apron over stiff taffeta skirt that makes her broad as a haystack, and Olivia de Havilland, fresh and lovely in an old-fashioned gown. The picture is "They Died With Their Boots On."

Olivia is sitting at the kitchen table, waiting for the tea to be ready so that she can have her fortune told. Hattie is to read the leaves. Incidentally, there's something charmingly reminiscent about this acting combination of Hattie McDaniel and Olivia de Havilland. Remember? You don't? Well, then, read on.

"Heah we is, you and me, asking fortunes from de tea," Hattie chants to begin the action. "Lift de cup and ah'll see—what I see."

"Tell me quickly," Olivia pleads. (You see, she's in love with that rascally Errol Flynn). "What do you see?"

"I see a bird," says Hattie. "It's wingin' its way to you."

"With a message?" Olivia asks.

"Yes, that's what it is, a message."

"From him?"

"Yes, it must be from him. 'Cause I see a tall, handsome officer," Hattie assures.

"What's he doing? What's he doing?" asks Olivia, excited.

"Well, I'll tell you, Miss Melanie . . . "

This breaks up the scene, for Hattie was supposed to call Olivia "Miss Libby," which is her name in this story of George Custer.

Hattie's mind had just slipped back about a few years. She called Olivia "Melanie" because that was Olivia's name in "Gone With the Wind"—and in that picture they played many a scene together.

One of the saddest things about Hollywood is the occasional appearance of a great used-to-be—usually struggling to keep body and soul together.

Jackie Cooper and Suzanne Foster are making a scene in front of the main gate at Paramount studio in their picture, "Glamour Boy," which deals with the private lives of young Hollywood movie stars. The two youngsters are supposed to walk through the gate together.

Director Ralph Murphy tells his assistant to get a well-dressed extra and have him stand just to the left of the gate, peering into the busy lot.

"Get somebody who looks like he might have been somebody at one time or another," he tells after his aid.

AUG 16 1941

The scene is played—and an elderly man of dignified mien is stationed at the gate to represent a well-known actor. He is a straight, proud-looking old gentleman who looks as if he knew better days.

Director Murphy, who is pretty young, and Jackie and Susanne, many years younger, hadn't the faintest idea of this extra's identity.

But the $7.50 voucher the man signed at the pay window that late afternoon bore a signature millions of fans would have fought to get into their autograph books some 25 years ago.

The extra was Maurice Costello, the screen's first matinee idol.

The nautical knowledge of John Carradine, who recently bought a 60-foot sloop, was put to a test before the cameras when the character actor reported for work in the swamp which Twentieth Century-Fox built on its backlot for "Swamp Water," (picturization of Vereen Bell's novel).

"Do you know how to maneuver this boat, Mr. Carradine?" asked Jean Renoir, the very polite French director.

"Sir," rumbled Carradine, rising to his full six feet-one, "I'm the master of the good ship, Bali."

Carradine climbed into the flat-bottomed boat and took up the pole.

"You find swamp bottom with that pole," explained a prop man, "and shove the boat with it." Carradine gave the man a black look, grabbed the pole and shoved off.

In the middle of the scene, Captain Carradine plunged the pole into the water. It stuck in the mire, and tussling with it, the actor fell over backwards.

"It's unbecoming for a sailing master of my rank to pole that filthy boat," commented Carradine as the prop man fished him out. "But for a thousand a week, I guess I can submerge my pride."

"Try not to submerge it again, please," said Renoir, politely but firmly.

Ann Rutherford's road to stardom started with a sore tooth—and you've probably never heard this one before. She came from radio to pictures and to radio by mistake. Little Ann was tripping down the boulevard one day, not gaily but in pain. She was heading for a dentist, whose offices were in a building adjoining the one that housed a radio station. Into the wrong building tripped Ann. Mistaken for another applicant, Ann got an audition. She went on the air—and into pictures.

AUG 16 1941

Ellen Drew is the actress who found candy store clerking a more rapid route to the inner circle than studying hard in some far-away dramatic school. Comedian Bill Demarest, then a talent scout, took Ellen to Paramount for a test. That was three years ago. She's climbed steadily ever since.

A few doors up the street from Ellen's candy store was the barber shop where Arleen Whelan trimmed nails from 9 to 6 every day—and it was there a director set in motion one of the mightiest ballyhoo campaigns ever launched for an unknown.

So, don't be too impressed by all the high-sounding advice you get from Hollywood. Stardom was, is, and always will be just around the corner—any corner.

Remember, that Greta Garbo was modeling hats in a Stockholm department store into which wandered an eagle-eyed Swedish director; that Myrna Loy was selling a bit of her sculpture to a star's wife who said, 'You should be in pictures'—and actually did something about it—and that William Powell borrowed $300 from his aunt to get started on a stage career.

71-1941

Constitution
Atlanta, Georgia

Dudley Glass

Longs for 'Uncle Tom,' Little Eva and The Bloodhounds

New and perhaps streamlined version of "Uncle Tom's Cabin" is being written for the stage by Henrietta Buckmaster and Lem Ward, both experienced playwrights of New York. Wonder how it will go over?

Certainly "Uncle Tom" has all the elements of drama. I'll bet not two dozen readers ever saw it unless they're from the north. It was never quite popular below the line. I saw it, as a boy, and it was a scream. The 10-20-30 cent stock company "played it straight" but nevertheless it was funny. Even to a small boy.

There was Uncle Tom, with a kinky gray wig. And Simon Legree, the merciless overseer with the bull whip. And Eliza, the octoroon who fled with her child across the floating ice in the flooded Ohio river. And the bloodhounds, ravenous beasts. And, of course, little Eva, the angel child, who floated up to heaven on a wire as the final curtain fell. And Topsy, in black face and pigtails.

Perhaps the most dramatic criticism ever written was the briefest. Its author's name is lost to fame, but it appeared in a Denver paper. It read, as follows, to wit:

"'Uncle Tom's Cabin' played the Tabor Grand last night. The bloodhounds were good, but had poor support."

The bloodhounds were the stars of "Uncle Tom." Human members of the company were required to play everything from Hamlet to the villain in "East Lynne," but the dogs were pampered pets of which just one role was demanded. They ate, too, no matter how the rest of the cast fared.

Awe-Inspiring Brutus

They were never bloodhounds. The true bloodhound is a flop-eared, mildmannered little creature resembling a beagle. He inspires no awe and he wouldn't bite a sparrow. He had no box-office value.

The Uncle Tom companies—or "Tom Shows," to use the vernacular, used Great Danes or mastiffs. That was before the day of the German shepherd, commonly known as the police dog.

There was always a street parade. With Simon Legree doubling in brass with his trombone and Little Eva, in filmy white, perched in an open carriage. I have read in ancient annals of the stage that several Little Evas played that sweet child's part for upwards of 30 years.

But the dogs stole the show. They were restrained on a leash by a fearless company manager and bystanders were warned to stand aside.

The bloodhounds' task was to chase Eliza and her child across the floating ice of the Ohio, into "free country."

Usually they entered into their role with enthusiasm. Because they had not eaten since the last show—and Eliza's calico dress had pockets lined with thick and juicy raw steaks. Or, at least, bones, depending on what could be procured with passes to the show.

I'd like to see "Uncle Tom" again. I think I'd rather see it as Harriet Beecher Stowe wrote it, but if the new version comes this way I'm going to be there.

Not Up to Me

Letter from man in Orlando—who signs but asks that his name not be used—asks what I think about Westbrook Pegler's fierce attack on Florida and Floridans because of a lynching down there. He refers to my backing up Pegler's views about a Broadway columnist and asks: "What about this?"

Mr. Pegler is a bigger man than I am, Gunga Din. And able to take care of himself. The Florida senate denounced him for his denunciation of Florida. Which seems to make it even.

Sometimes it seems to me we folks down south are too inclined to espouse a cause or a man, do or die, right or wrong. Which isn't logical.

When I agree with some writer or statesman or politician I like to say so. When I disagree I like to say so—unless I feel the job is in more capable hands.

Because I added feeble applause to Pegler in one instance must I be his sponsor, wet nurse and guardian? He's more frank in expressing his opinions than I dare be, but he gets by with it. Not that my boss ever interferes with my expressing my opinions—but I haven't many strong ones. I dislike stirring up trouble. It means answering so many letters.

At various times I have expressed opinions about people and policies. Not that it mattered.

The President and I have disagreed on a number of things. Which seem to have affected him but slightly. We have agreed on more things. Nor did that bring forth any invitations to a White House dinner. Possibly because he never heard about me, pro or con. Which has caused neither of us loss of sleep.

I've never known a writer or a statesman or public official who was invariably right—or invariably wrong. If they can stack up about 65 per cent right I'd say they are pretty good. And in the 35 per cent I think is wrong maybe I'm wrong. That's always a matter of opinion.

As to Mr. Pegler's views on Florida and what happened there I have no pertinent remarks to add to the record. I haven't the facts and the background.

South American countries have put the official ban on a number of Hollywood movies dealing with life down there as seen by American writers and directors because they give false pictures of the people and their manner of living.

Yet "Tobacco Road," in Spanish, has been running for many weeks on the Buenos Aires stage, though pronounced "not fit for minors."

Perhaps the Argentinoes think "Tobacco Road" presents a typical cross section of life in North America.

New York Age
New York, N. Y.

Paul Robeson Stars In Motion Picture The "Proud Valley"

Reviewed by
COLUMBUS A. AUSTIN

THE CAST OF CHARACTERS

David Goliath ..... PAUL ROBESON
Dick Parry .... EDWARD CHARMAN
Emlyn Parry ..... SIMON LACK
Mrs. Parry ..... RACHAEL THOMAS
Bert ..... EDWARD RIGBY
Gwen Owen ..... JANET JOHNSON
Seth Jones ..... CLIFFORD EVANS
Mr. Trevor ..... ALAN JEAVES
Commissioner ..... EDWARD LEVY
Mrs. Owen ..... DILYS DAVIES
And the EISTEDDFORD CHORUS OF BLAENDY

Presented by Supreme Productions, Inc. (An ABFD Picture,) Starring Paul Robeson.

Music by Mendelssohn, Harry T. Burleigh, Evans James, Lyn Joshua.

Arranged and directed by Earnest Irving.

New York Premiere: Little Carnegie Playhouse, Friday May 16.

Those who will have the good fortune to see Paul Robeson's "Proud Valley" will see a new Robeson. Gone is the cringing attitude so evidenced in "Emperor Jones;" absent is the ignorant braggadocia of "Saunders of the River;" no where can be found the indolence he so artistically portrayed in "Show Boat" nor does he indulge in inter-racial love scenes as he did in "Big Fella."

"Proud Valley" which was first produced in England is fast moving in it's action; heartrending in it's pathos; pregnant with love and romance; vibrant with choral music and for photography—matchless in it's delicate simplicity.

The time of the first scene is just prior to the time that Hitler invaded Poland and shows Robeson as a hobo on a Baendy (Wales) bound train. At Blaendy (a coal mining town) he stumbles upon a male chorus, composed of mine workers, in rehearsal and in the absence of the basso soloist, Paul (Dtvid Goliath in the picture from a position outside the building breaks forth in the aria "Lord God of Abraham" so melodiously, he won not only a job for himself singing with the choir but also working in the mines.

The director of the choir, Dick Parry also was the foreman of the mine's night shift. His son, Emlyn was engaged to marry Gwen Owens, daughter of the widowed village post mistress, conditional upon his making good as a bread winner in his own right—and there upon hangs this tale.

Robes On In Herd Role

But how Emlyn lost his father in a mine disaster; the stark poverty that haunted others to London—207 miles away—to plead for the re-opening of the mines; the effects of Hitler's invasion of the Polish Corridor in influencing Sir Simon to grant the mines the right to re-open and the heroic actions on the part of David Goliath that made possible the actual re-opening of the mines is but a part of a moving story which can be told best on the silver screen.

"Proud Valley" is an unsually well balanced picture and if there is anything to be singled out for special mention, it is the acting of Messrs. Robeson, Chapman, Lack and Miss Johnson and the singing of the Eisteddford Chorus.

Personally however, I disliked the non-realistic utter disdain with which certain players regarded life and the pursuits of happiness. But maybe, afer all o men who daily go down ino bowels of the earth, such actions are but commonplace.

Viewing this cinema from a practical angle, it is a strong argument for the passage of John L. Lewis' mine safety law and a condemnation of the dole sysem.

As an after thought the seniority privileges so zealously protected by labor unions especially the Transport Workers, take a terrific shellacking, for Paul Robeson was given a job although unemployed sinners vigorously protested. I strongly recommended that Rev. Mr. Adam Clayton Powell jr., Hope Stevens and Roger Straughn see this picture so that when they are told to let the Negroes wait until white workers get jobs—they will have an answer for Michael Quill (When and if the buses are picketed again).

Pittsburgh Courier
Pittsburgh, Pa.

Rogers Says:-

AMERICAN FILM INDUSTRY HAS BEEN RACE TRADUCER —SPREAD BIAS ABROAD

BY J. A. ROGERS

THE moving picture industry is the fifth or sixth largest business in America and the greatest entertainment industry in the world. Towards the building of this huge money-making concern, Negroes have contributed much. Aframericans constitute a little over a tenth of this nation and are ardent m ovie-goers. If, therefore, they were suddenly to decide on a nationwide film boycott many a big Hollywood salary would be slashed.

And note, I'm not including here the millions of Negroes in Africa, the West Indies and South America, who spend money to see American films.

Mr. Rogers

But in spite of the vast income it receives from Negroes, the American movie industry has never shown the Negro consumer even the ordinary respect that a salesman accords a buyer. One could go further and say that not only has it not accorded common decency to the Negro consumer, but it has been his traducer.

SPREAD PREJUDICES ABROAD

The Aframerican has made a higher cultural advance than any of the Negro peoples of the world, yet he bears the worst name abroad, among both colored and white, thanks to the movies. I have seen hundreds of American films in Europe and Africa, and whenever a Negro appeared he was invariably a servant or a clown. We also remember "The Birth of a Nation," the world's most exhibited film, which is still making the rounds, even in remote parts of Africa, Asia and South America. One of its many anti-Negro scenes showed a Negro chasing a white girl to rape her. To save her "honor," she leaps to death from a cliff.

QUITE different was the treatment of the Negro in the French, German and Italian films. Time and again I have seen pictures in which foreign Negro actors as Benglia, Brody and Joe Alex starred with white people and were even made to win out over them. Movie-goers of about 1922 may recall the great Italian film, "Cabiria," in which the principal role, Massinissa, was played by a Negro with a white woman as the heroine, Sophonisba. Massinissa, African king, is a famous figure in clasiscal history. He provided the balance of power with which Rome defeated Carthage. This picture was a success, at least in the North, more than it now does from the very large number of wretched pictures that Hollywood habitually mixes in the few good ones?

PLAYED SOME GOOD ROLES

Probably the first Negro to appear in a superior role in American movies was the Negro doctor in Sinclair Lewis's "Arrowsmith." I have seen a good many pictures since, but the first serious one I can recall in which a Negro plays the leading role and wins out is "Dark Sands," starring Paul Robeson. And this, if I remember rightly, is an English film. In "Sanders of the River," Robeson as Bosambo was used as a stooge for British imperialism in Africa, while the much nobler role, that of the African chief, Mofloba, who resisted the white oppressor, went to another Negro, Toto Wane, who, of course, had to die.

NEGROES have received in Hollywood neither the recognition their talent merits nor the office jobs that Negro financial support of the industry calls for in parity. The presumption, I suppose, is that if Negroes are given stellar roles with white people, such as I said were given in Europe, white American audiences wouldn't stand for it. I for one, believe no such thing. In my opinion the lay masses of white America are less prejudiced than nervous producers think. I saw the Paul Robeson film, "Dark Sands," in a white theatre and the audience applauded loudly. Besides this play was something different, which is what entertainment is supposed to be. The less stupid type of white person must get tired of seeing white faces in all the leading roles. At least I know that if such were always given to Negroes, I'd welcome a white person for a change.

MUCH TALENT WASTED

Of course, some Negroes, as Hattie McDaniel, Eddie Anderson and Louise Beavers, have won a high place by sheer ability, nevertheless, a great amount of Negro talent goes to waste because the producers stick to racial convention. In 1936, while in Hollywood, I came into close contact with Clarence Muse for several days, and I found him to be vastly more intelligent, cultured and gifted than one would judge from the roles that are given him.

IT will naturally be argued that if Negroes are given better roles with white people the box-office will suffer. But could it suffer any

Daily World
Atlanta, Georgia

Picture Is Shown At Hyde Park Home

HYDE PARK, N. Y.—(SNS)—Mrs. Franklin D. Roosevelt was thanked for her long, devoted interest in the cause of Negro Americans last Thursday when Hampton Institute gave the premiere performance of a new color motion picture on its program of "Education for Life" before the First Lady and approximately 100 of her friends in the Library of the summer White House in Hyde Park.

The Hampton Institute Quartette presented a program of spirituals before the motion picture showing and Charles H. Flax, baritone soloist from Hampton, presented Mrs. Roosevelt with the first edition of "Swing Low", a new Victor album of spirituals by the Quartette.

PRAISES STRIDES MADE

Mrs. Roosevelt, in introducing the program, praised the strides being made in all fields by Negroes and told of her experiences in flying recently with Negro pilots. She said that she hoped that there would soon be an executive discrimination order for the armed forces, similar to the President's recent proclamation against discrimination in defense industries. Robert Ogden / Purves, vice-president and treasurer of the college also spoke.

The picture, produced by Hampton in cooperation with the Harmon Foundation, was directed and photographed by Mr. and Mrs. Ray Garner, who won the 1940 award for the best educational short on 16mm film. The picture was accompanied by a narrative by Lorenzo White, of the Hampton Institute staff.

Singers from Hampton Institute were among the first to introduce and spread the appreciation of authentic Negro spirituals in the United States. Many of the best known spirituals today were carefully taken down from the lips of Hampton students, who entered school in its early life, and permanently recorded in the school's publication "Religious Folk Songs of the Negro as Sung at Hampton Institute."

FLAX HEADS GROUP

Members of the quartette, which began its 68th annual summer tour with last week's Hyde Park performance are all graduates of Hampton Institute. They are George Hamilton, second tenor; Robert H. Hall, first tenor; Jeremiah Thomas, baritone; and William L. Byrd, bass. Mr. Thomas, senior member of the group, has been singing with the group since 1923.

This year the quartette will be joined and led by Charles H. Flax, one of Hampton's best known singers, who in his student days, toured Europe with the Hampton Choir. Dorothy Maynor, celebrated soprano, was also a member of the same singing group while a student at Hampton Institute.

Time
Chicago, Illinois

Never Give a Sucker an Even Break (Universal) is not a movie; it is 70 minutes of photographed vaudeville by polypnosed W. C. Fields, assisted by Gloria Jean, Franklin Pangborn and other stage properties. As such, it is strong drink for cinemaddicts who believe that the Great Man can do no wrong, small beer for those who think that even a Fields picture should have a modicum of direction.

Sucker has no plot and needs none. It is just Fields trying to peddle a scenario to Esoteric Studios. He reads a scene, then plays it. Upshot: a maelstrom of slapstick, song, blackout episodes, old gags, new gags, confusion. That much of it is truly comic is testimony to the fact that Comedian Fields is one of the funniest men on earth. Whether he is offering a cure for insomnia ("Get plenty of sleep"), refusing a bromo ("couldn't stand the noise"), nasally vocalizing ("chickens have pretty legs in Kansas"), meticulously blowing the head off an ice cream soda, Fields is a beautifully timed exhibit of mock pomposity, puzzled ineffectualness, subtle understatement and true-blue nonchalance.

Now 62, Fields has spent most of his adult life battling babies, dogs, censors, producers, directors, the world in general. From the shape of his latest picture, it is apparent that he has Universal licked. The only round Fields is known to have lost was the production's title: he wanted it called *The Great Man*. After the present title was selected, the comedian snarled: "What does it matter; they can't get that on a marquee. It will probably boil down to *Fields—Sucker*."

Recently Fields drew blood. Universal sent him a legal document threatening court action if he didn't mend his studio manners (*i.e.*, references to company executives, language in front of cinemoppets). Back came a reply: *Sucker* is far from being the kind of picture that only W. C. Fields could turn out. His unique talent needs intelligent direction. It does not need all the props of such general demeanor). Back came a reply: "Dear Sir, Mr. Fields and I read your letter and did we laugh." It was signed "Adele" (Fields's Negro housemaid). Largely as a result of such bickering, his performance. The great comedian can play straight better and more firmly than anyone in the business.

Pittsburgh Courier
Pittsburgh, Pa.

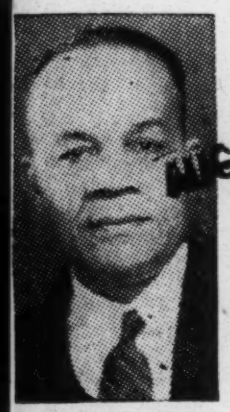
Rogers Says:-

AMERICAN FILM INDUSTRY HAS BEEN RACE TRADUCER —SPREAD BIAS ABROAD

BY J. A. ROGERS

THE moving picture industry is the fifth or sixth largest business in America and the greatest entertainment industry in the world. Towards the building of this huge money-making concern, Negroes have contributed much. Aframericans constitute a little over a tenth of this nation and are ardent movie-goers. If, therefore, they were suddenly to decide on a nationwide film boycott many a big Hollywood salary would be slashed.

And note, I'm not including here the millions of Negroes in Africa, the West Indies and South America, who spend money to see American films.



Mr. Rogers

But in spite of the vast income it receives from Negroes, the American movie industry has never shown the Negro consumer even the ordinary respect that a salesman accords a buyer. One could go further and say that not only has it not accorded common decency to the Negro consumer, but it has been his traducer.

SPREAD PREJUDICES ABROAD

The Aframerican has made a higher cultural advance than any of the Negro peoples of the world, yet he bears the worst name abroad, among both colored and white, thanks to the movies. I have seen hundreds of American films in Europe and Africa, and whenever a Negro appeared he was invariably a servant or a clown. We also remember "The Birth of a Nation," the world's most exhibited film, which is still making the rounds, even in remote parts of Africa, Asia and South America. One of its many anti-Negro scenes showed a Negro chasing a white girl to rape her. To save her "honor," she leaps to death from a cliff.

QUITE different was the treatment of the Negro in the French, German and Italian films. Time and again I have seen pictures in which foreign Negro actors as Benglia, Brody and Joe Alex starred with white people and were even made to win out over them. Movie-goers of about 1922 may recall the great Italian film, "Cabiria," in which the principal role, Massinissa, was played by a Negro with a white woman as the heroine, Sophonisba. Massinissa, African king, is a famous figure in clasiscal history. He provided the balance of power with which Rome defeated Carthage. This picture was a success, at least in the North.

PLAYED SOME GOOD ROLES

Probably the first Negro to appear in a superior role in American movies was the Negro doctor in Sinclair Lewis's "Arrowsmith." I have seen a good many pictures since, but the first serious one I can recall in which a Negro plays the leading role and wins out is "Dark Sands," starring Paul Robeson. And this, if I remember rightly, is an English film. In "Sanders of the River," Robeson as Bosambo was used as a stooge for British imperialism in Africa, while the much nobler role, that of the African chief, Mofloba, who resisted the white oppressor, went to another Negro, Toto Wane, who, of course, had to die.

NEGROES have received in Hollywood neither the recognition their talent merits nor the office jobs that Negro financial support of the industry calls for in parity. The presumption, I suppose, is that if Negroes are given stellar roles with white people, such as I said were given in Europe, white American audiences wouldn't stand for it. I for one, believe no such thing. In my opinion the lay masses of white America are less prejudiced than nervous producers think. I saw the Paul Robeson film, "Dark Sands," in a white theatre and the audience applauded loudly. Besides this play was something different, which is what entertainment is supposed to be. The less stolid type of white person must get tired of seeing white faces in all the leading roles. At least I know that if such were always given to Negroes, I'd welcome a white person for a change.

MUCH TALENT WASTED

Of course, some Negroes, as Hattie McDaniel, Eddie Anderson and Louise Beavers, have won a high place by sheer ability, nevertheless, a great amount of Negro talent goes to waste because the producers stick to racial convention. In 1936, while in Hollywood, I came into close contact with Clarence Muse for several days, and I found him to be vastly more intelligent, cultured and gifted than one would judge from the roles that are given him.

IT will naturally be argued that if Negroes are given better roles with white people the box-office will suffer. But could it suffer any more than it now does from the very large number of wretched pictures that Hollywood habitually mixes in the few good ones?

Daily World
Atlanta, Georgia

Picture Is Shown At Hyde Park Home

HYDE PARK, N. Y.—(SNS)—Mrs. Franklin D. Roosevelt was thanked for her long, devoted interest in the cause of Negro Americans last Thursday when Hampton Institute gave the premiere performance of a new color motion picture on its program of "Education for Life" before the First Lady and approximately 100 of her friends in the Library of the summer White House in Hyde Park.

The Hampton Institute Quartette presented a program of spirituals before the motion picture showing and Charles H. Flax, baritone soloist from Hampton, presented Mrs. Roosevelt with the first edition of "Swing Low", a new Victor album of spirituals by the Quartette.

PRAISES STRIDES MADE

Mrs. Roosevelt, in introducing the program, praised the strides being made in all fields by Negroes and told of her experiences in flying recently with Negro pilots. She said that she hoped that there would soon be an executive discrimination order for the armed forces, similar to the President's recent proclamation against discrimination in defense industries. Robert Ogden Purves, vice-president and treasurer of the college also spoke.

The picture, produced by Hampton in cooperation with the Harmon Foundation, was directed and photographed by Mr. and Mrs. Ray Garner, who won the 1940 award for the best educational short on 16mm film. The picture was accompanied by a narrative by Lorenzo White, of the Hampton Institute staff.

Singers from Hampton Institute were among the first to introduce and spread the appreciation of authentic Negro spirituals in the United States. Many of the best known spirituals today were carefully taken down from the lips of Hampton students, who entered school in its early life, and permanently recorded in the school's publication "Religious Folk Songs of the Negro as Sung at Hampton Institute."

FLAX HEADS GROUP

Members of the quartette, which began its 68th annual summer tour with last week's Hyde Park performance are all graduates of Hampton Institute. They are George Hamilton, second tenor; Robert H. Hall, first tenor; Jeremiah Thomas, baritone; and William L. Byrd, bass. Mr. Thomas, senior member of the group, has been singing with the group since 1923.

This year the quartette will be joined and led by Charles H. Flax, one of Hampton's best known singers, who in his student days, toured Europe with the Hampton Choir. Dorothy Maynor, celebrated soprano, was also a member of the same singing group while a student at Hampton Institute.

Time
Chicago, Illinois

Never Give a Sucker an Even Break (Universal) is not a movie; it is 70 minutes of photographed vaudeville by polypnosed W. C. Fields, assisted by Gloria Jean, Franklin Pangborn and other stage properties. As such, it is strong drink for cinemaddicts who believe that the Great Man can do no wrong, small beer for those who think that even a Fields picture should have a modicum of direction.

Sucker has no plot and needs none. It is just Fields trying to peddle a scenario to Esoteric Studios. He reads a scene, then plays it. Upshot: a maelstrom of slapstick, song, blackout episodes, old gags, new gags, confusion. That much of it is truly comic is testimony to the fact that Comedian Fields is one of the funniest men on earth. Whether he is offering a cure for insomnia ("Get plenty of sleep"), refusing a bromo ("couldn't stand the noise"), nasally vocalizing ("chickens have pretty legs in Kansas"), meticulously blowing the head off an ice cream soda, Fields is a beautifully timed exhibit of mock pomposity, puzzled ineffectualness, subtle understatement and true-blue nonchalance.

Now 62, Fields has spent most of his adult life battling babies, dogs, censors, producers, directors, the world in general. From the shape of his latest picture, it is apparent that he has Universal licked. The only round Fields is known to have lost was the production's title: he wanted it called *The Great Man.* After the present title was selected, the comedian snarled: "What does it matter; they can't get that on a marquee. It will probably boil down to *Fields—Sucker.*"

Recently Fields drew blood. Universal sent him a legal document threatening court action if he didn't mend his studio manners (*i.e.*, references to company executives, language in front of cinemoppets). Back came a reply: Largely as a result of Fields's bickering, *Sucker* is far from being the kind of picture that only W. C. Fields could turn out. His unique talent needs intelligent direction. It does not need all the props in general demeanor). "Dear Sir, Mr. Fields and I read your letter and did we laugh." It was signed that its owner thinks are a necessity for "Adele" (Fields's Negro housemaid).

71-1941

Washington Post
Washington, D. C.

111

MAY 5 - 1941

Some of the Affection Seems to Be Lacking Here!

RALPH BELLAMY, MERLE OBERON AND HATTIE McDANIEL
as they will be seen in three of the principal roles in the Warner Brothers' production of "Affectionately Yours," when that screen feature comes to the Earle Theater on Friday after a week's deferment. The romantic male lead in this subject is played by Dennis Morgan, remembered for his work opposite Ginger Rogers in "Kitty Foyle"

New York Times
New York, N. Y.

MAY 5 - 1941

THE SCREEN

'Proud Valley,' a Story of Welsh Singing-Miners, at the Little Carnegie—Soviet Musical at the Miami

By BOSLEY CROWTHER

PROUD VALLEY; screen play by Louis Golding and Jack Jones; based on an original story by Herbert Marshall and Alfredda Brilliant; directed by Pen Tennyson; produced in England by Michael Balcon and released by Supreme Productions, Inc. At the Little Carnegie Playhouse.

David Goliath	Paul Robeson
Dick Parry	Edward Chapman
Emlyn Parry	Simon Lack
Mrs. Permys	Rachel Thomas
Bert	Edward Rigby
Gwen Owen	Janet Johnson
Seth Jones	Clifford Evans
Mr. Trevor	Alan Jeayes
Commissioner	Edward Lexy
Mrs. Owen	Dilys Davies

And the Eisteddfod Chorus of Blaendy.

Now that Wales and the Welsh have suddenly become quite prominent in literature and on the stage—what with "The Stars Look Down," "How Green Was My Valley" and "The Corn Is Green"—it is suitable that the cinema should discover those verdant fields, too. And that is rather crudely but interestingly done in the British-made film, "Proud Valley," which came yesterday to the Little Carnegie. Although it is stiffly played by a group of mostly semi-pro actors and labors too hard for suspense of a typical B-picture order, "Proud Valley" does at least possess a richly authentic flavor and it makes clear two things about the Welsh, that they sing and dig for coal exceeding well.

MAY 11 1941

Much of the singing is done by the Eisteddfod Chorus of Blaendy, a little Welsh mining town, but Paul Robeson, the American baritone, has been craftily injected to sing the leads. Mr. Robeson enters the picture as a sailor looking for work in the hills in back of Cardiff, and it is he who plays the hero in the climactic sequence down in the mine, when some one must be sacrificed that a group of trapped miners may escape. But his singing—and the singing of all—is much better than the purple acting. When the boys are vocally engaged in one of Mendelssohn's religious chorals, or are singing—as they frequently do—the Welsh folk song, "All Through the Night," or Mr. Robeson is varying the program with a verse and chorus of "Deep River," the spirit of the film is more exalted than when the same fellows are scrambling about in the dark mine.

By shooting much of the picture in the actual Welsh locale and using native actors, Director Pen Tennyson has got some fine atmosphere into it. In fact, the accents are so thick that you may have trouble making out what's said. "Proud Valley" is very loosely put together and rambles around a lot. But it has the virtue of sincerity, and it is lyrical when it sings.

MAY 17 1941

At the Miami Playhouse

VOLGA-VOLGA; original screen play by Gregory Alexandrov; directed by Gregory Alexandrov; a Russian film produced by Mosfilm Studios, U. S. S. R., and released through Artkino Pictures, Inc.; music and lyrics by Isaac O. Dunayevsky and V. I. Lebedev-Kumach.

Strelka	Lubov Orlova
Byvalov	Igor Ilinsky
Pilot	V. S. Volodin
Water Carrier	Pavel Olenev
Militiamen	Sergei Antimonv
Aliosha	Andrei Tutishkin

MAY 17 1941

The effect of the war on foreign films has afforded at least a couple of paradoxes. England, fighting for her very life, has sent us during the past Winter a quota of extraordinarily good films. Now the Soviet Union comes forth with, of all things, a musical comedy which is as robust and abandoned as if war were not camped on her very doorstep. "Volga-Volga," now at the Miami, becomes even more remarkable when one considers the almost traditionally grim film product of the Soviets during the past years. For here, without self-consciousness, they have suddenly assembled a spirited and gleeful potpourri of song, dance and nonsense that has more verve than most of its suaver Hollywood counterparts.

And it is slightly strange, too, because it has used a variation on that classic Hollywood plot for musicals—the old battle between the classics and jazz; only in this case the rivalry occurs between the classics and the low-caste folk songs. A little social significance there? Probably, but the kind of significance that makes itself felt in a belly laugh. For above all, the film takes an infectious delight in poking fun at pomposity, even the pomposity of its own bureaucrats, hilariously portrayed by Igor Ilinski as a bumbling local official with delusions of grandeur. With an irreverence refreshing in Soviet films, it takes for a ride such "sacred cows" as the machine or those colossal folk festivals which seem to occur every other day in Moscow.

MAY 17 1941

Around a mad river junket by two competing groups to the capitol it has set loose some comical high-jinks by some eccentric buffoons. Mr. Ilinski is certainly one of them and so are Lubov Orlova, whose original song precedes her arrival to win the prize; V. S. Volodin as the capering river pilot forever doing hornpipes on the bridge with disastrous results, and Pavel Olenev, as a trumpet-tooting water carrier. Perhaps their frolic is a little longer than good cinematic manners would allow; but no matter, they are joyous company to have around. Their carnival spree is downright good fun—T. S.

Paul Robeson, in "Proud Valley."

Time
Chicago, Illinois

MAY 19 1941

Cinemores

For the edification of Easterners who may turn up at Hollywood parties during their summer vacations, the racing and theatrical New York *Morning Telegraph* Emily Posted Hollywood mores. Excerpts:

▶ Greet your hostess and say: "How do you do, oh, isn't that cute?"—thus calling attention to some bit of novelty jewelry she is certain to be wearing. If she is clad in a bathing suit, say: "How do you do, aren't you lovely?" Plain "How do you do?" won't do. It's considered rude.

▶ Never call a man Mister or a young lady Miss when you meet them. It's stuffy. Use their first names.

▶ Don't thank your hostess next day for the good time you had at her party. That's an Eastern custom. She'll think you're angling for another invitation. Next time you see her just say: "That was sort of a pretty thing you cooked up at your house the other night. Thanks."

MAY 17 1941

The New Pictures

The Great American Broadcast (20th Century-Fox) is Darryl Zanuck's conception of how radio broadcasting was born. According to his version, it was sired by Jack Oakie in a thunderstorm on the roof of an abandoned sausage factory

on the Jersey flats, with an assist from a barnstorming aviator (John Payne) and a nightclub singer (Alice Faye).

This unhistorical observation serves well enough for a peg on which to hang another musical from the Zanuck cradle of history. Its pattern is familiar; the three principals rehearsed it almost to the letter in *Tin Pan Alley* (TIME, Dec. 9). But this time it curdles.

Best sequence in *Broadcast* is almost straight history. Yellowed newsreel shots of the Dempsey-Willard prize fight are used for the apocryphal ringside broadcast that brings fame and riches to Oakie's cat-whisker station. They are a jolting reminder of the scorching Fourth of July in 1919 when the crop-haired Manassa Mauler, then 24, carved a world's heavyweight championship out of mountainous Jess Willard in just three bitter rounds. They are the best refashioning of history ever contrived by Producer Zanuck.

Never averse to stealing a scene (or a hot stove, some say), Comic Oakie, who is beginning to look more and more like an American Indian, easily walks off with *The Great American Broadcast*. That is no feat. One tuneful ditty, *I Take to You*, some tasty hoofing by the Nicholas Brothers (colored), adequate vocalizing from blonde, lymphatic Alice Faye, are no match for the rustic mugging of an Oakie. Adept at using his nimble hands to take the action away from another cinemactor, he has a field day fiddling with the radio dials that clutter up *The G.A.B.*

New York Times
New York, N. Y.

Paul Robeson and fellow-colliers appear to expect the worst in this scene from "Proud Valley," Welsh mining drama, at the Little Carnegie.

Afro-American
Baltimore, Maryland

Star of "Maryland" in Role of Free-Lancer

By RUBY B. GOODWIN

HOLLYWOOD—(C)—Ben (Shadrack) Carter, 20th Century-Fox comedian who sprang into prominence in "Maryland" as Shadrack, screen husband of Hattie McDaniel, has left the Westwood studios to free lance. Unlike many Hollywood figures whose only forte is emoting before the cameras, Carter has proved himself one of the shrewdest business men in the film colony.

BEN (SHADRACK) CARTER

Coming to Hollywood as an unknown, Carter not only became in a short time one of the best known actors, but also rounded up scores of colored actors and actresses who were idle and began casting them in pictures. Today he heads the actors' agency that is responsible for the casting of more colored people in featured and bit parts than any other Hollywood agency.

Over two years ago, Carter organized his famed Plantation Choir, which is increasing in popularity with all the studios whose recordings you will hear in Paramount's forthcoming "Birth of the Blues," "O'Sullivan's Travels," Walter Wanger's "Sundown," and MGM's Sam Goldwyn's "The Little Foxes."

Has RKO Contract

His first engagement under his free lance banner is a lucrative contract at RKO studios for the forthcoming musical extravaganza, "The Birth of Jazz."

Pittsburgh Courier
Pittsburgh, Pa.

STEPIN FETCHIT IS IN DETROIT COURT TIFF

DETROIT, Mich., July 24—Stepin Fechit (note the new spelling), the lazy bone comedian of stage and screen who can find more trouble for himself than he can always get out of quietly, came to the bar of justice here last week in another tangle despite the change of spelling his name with 12 letters instead of 12.

Appearing currently at a local nite club, the comedian filed a counter $1,000 suit against Sam Carver, whom he described as a Detroit booking agent, in Common Pleas Court last Monday. The latest court tiff for the former screen star is a direct repercussion of a suit filed against him by Carver a while back, asking $70 commission due him for obtaining a week's work for the comic at the Granada theater for which he was paid $350.

In his counter suit Fechit, who in the past has been paid as high as $3,000 for a week's work, stated that Carver, in bringing him to the mentioned theater for the week beginning [illegible] promised him four weeks at $350 per and produced only one, which upset his entire booking arrangements.

Daily World
Atlanta, Georgia

LMPA Begins Its Building

MIAMI, Florida—(SNS) — Miamians and thousands of interested supporters of The Lincoln Motion Picture Association all over the country will learn with much enthusiasm the fact that already building has been started on the site of the Motion Picture Studio in the Liberty Section of Miami and that in a few weeks much activity will be noticed on the grounds. The work in progress now is being done on the projection room and the remodeling of the building so that it will house the theatre, cutting room and other miscellaneous departments.

It is remarkable to note the interest that is being manifested already by the thousands of persons who already can visualize the opportunity that this project will offer to the talented Negro who needs only a chance, and the Negro race as a whole. National as well as local figures comprising musicians, actors. Little Theatre groups and numbers of other talents are pouring in letters so that they may be considered when their services are needed.

Blueprints are already in hand for the proposed studio and the ground-breaking will be an event of the near future. This studio will contain several regulation sets to accommodate the various scenes and will be outfitted for the first scheduled picture, "The Tenth Man Speaks."

MEMBERSHIP DRIVE CONTINUES

Due to the fact that there are such a large number of persons who are daily realizing what such a project means to the Negro, nationally, and are stating it in letters, the membership drive has taken on new life and every means possible devised to see that no one is deprived of the opportunity to make a place for the talented members of a race which asks only for a chance to display its wares.

A very lively "Pep" meeting was held on the studio site on Sunday and was well attended.

SAY WITH YOUR MEMBERSHIP DOLLAR THAT YOU ARE 100 PER CENT FOR A PROJECT THAT WILL AID THE NEGRO NATIONALLY.

71-1941

Pittsburgh Courier
Pittsburgh, Pa.

Hattie McDaniel Sensational In Latest Broadway Picture

Academy Winner Is Scene Stealer in "They Died With Their Boots On"—Featured At Strand With Count Basie.

NOV 29 1941

By BILLY ROWE
(Theatrical Editor)

NEW YORK CITY, Nov. 26—As George Armstrong Custer, Errol Flynn the handsome movie idol dies every morning, afternoon and evening with his boots on as the leading star in Warner Bros. latest saga of the early West depicting the Army life of the great Civil War General and Indian fighter George Armstrong Custer.

During the unveiling of the flicker on the screen of the Strand Theatre on lower Broadway there were longing sighs from the female onlookers each time Mr. Flynn beautified a closeup and a vice versa male trend when the desirable Olivia De Havilland vowed her love for him.

NOV 29 1941

Lesser featured in the production of fighting men, mean Indians and running Civil War trend highlighting the hypocrisy of the white ace, not half as beautiful or near- so hansome, Hattie McDaniel, ie first colored actress to snatch n Academy Award for her immortal role in Gone With The Wind, did a bit of unwarranted murder herself and saw seasoned, well-billed actors and actresses die with their more important characters on, as she stole each scene she was given in the two hour and twenty minute film.

NOV 29 1941

Playing the part of Callie, the number one house maid, Miss McDaniel was given several scenes and big closeups. Similar to her role in Gone With The Wind she was cast as the ruilng factor in an aristocratic home where early American tradition was founded. Featured in the film were several other colored performers, who like the huge white cast did not hold a candle to the McDaniel lady when she was given a chance to emote.

Giving up her flicker work for a spell, Miss McDaniels will come to New York next month to co-star with Count Basie and his orchestra at the Strand Theatre at which time "Blues in the Night," featuring Jimmie Lunceford will be shown. It will be her first trip here since her much deserved fame came as a result of her work in Margaret Mitchell's memorable saga of the deep South, "Gone With The Wind."

Advertiser
Montgomery, Ala.

Mammy Thinks Movie Wage Rate Too High

There's at least one woman in America who thinks that the standard wage rate paid movie actresses is too high!

She's Viola Davis, 300-pound, coffee-hued Georgia washwoman, who makes a film debut of sorts in Paramount's new Dixie drama, "The Biscuit Eater" play today at the Carver Theater.

NOV 23 1941

Hired to portray the picturesque Aunt Sarah by Director Stuart Heisler, who filmed his entire production "on the spot" in Albany, Georgia, Viola at first couldn't believe that Hollywood had tapped her!

"You mean you wants me to act in the movies?" she demanded. "What does Ah have to do?"

Hal Walker, assistant director, explained her role.

"You mean you wants to pay me for doin' mah family's washin', scoldin' some kids, and putterin' aroun' in de yard?" she demanded incredulously.

"That's right," replied Walker.

She shook her head in bewilderment.

NOV 23 1941

"It's all right, Ah guess," she said, "but, boss, Ah's been doin' that for twenty years for nothin'."

Chicago Bee
Chicago, Illinois

Negroes in the Movies

SEP 21 1941

RECENTLY Senator Wheeler, chairman of the Interstate Commerce Commission, appointed a sub-committee headed by Senator Nye to conduct a hearing calculated to determine whether there should be an investigation by the Senate of the movie industry to ascertain whether the movie industry is trying to work up a war fervor through propaganda films.

The inquiry got off with a bang and the proponents and antagonists of the hearing, each, thinks it has "something on the ball."

Proponents say that there is a wilful attempt on the part of the movie industry to propagandize us into a shooting war. They go so far in this direction as to lean toward the anti-Semitic. Antagonists say the investigation is Nazi inspired and strikes of Nazi collaboration that sounds more like Vichy, France, than Vichy itself.

Each side commands a walloping punch of logic in its argument but there is something singularly significant and conspicuously absent in this inquiry which if included would make out a prima facie case of sincerity for the sponsors of the inquiry—anti-Negro propaganda in the films. If they would direct a few of their questions to directors as to the status of Negro actors and actresses and how America's most loyal citizens are portrayed in the movies they would actually have something to meet the argument of their opponents.

SEP 21 1941

In general, Negroes appear on the screen for one of three things; namely, to be laughed at, to be condemned or to be ridiculed. Their appearance is not to produce healthy entertainment. It is to create a malignant propaganda; a morbid scorn; a hybrid laughter. Buffoonery and clowning characterize their roles.

It is peculiarly significant that no attempt is made by the big movie directors to depict true-to-life pictures of colored Americans. There is a studied plan on foot to keep them in a place of obvious subserviency not unlike the status occupied by them during the period of slavery.

SEP 21 1941

To say this ought to be stopped is to repeat the obvious. To say this is a type of propaganda of the most wicked and effective type and touches the most base-like emotions of theatregoers is to verify a conclsion.

Now if the Senate committee desires to really investigate a smear campaign, an American pro-Nazi version of the movie industry, a studied effort to bring the country's largest minority into disrepute, let it swoop down upon and investigate anti-Negro propaganda in the cinema industry along with war propaganda.

Black Dispatch
Oklahoma City, Okla

New Book on Life of Ira Aldridge, Great Negro Actor, Comes Off Soviet Press

Had to Go to Foreign Lands to Receive Recognition For His Ability

In Russia For Nine Years

MAR 8 1941

By CHATWOOD HALL

MOSCOW, USSR.—(ANP)—Although press-noticed as "a monograph about the celebrated Negro tragedian Ira Aldridge," the just published booklet, "Ira Aldridge," authored by S. Durilin, might well be sub-labeled "an expose of the studied suppression in other countries, especially England and America, of the name, art and mastery of one of the world's greatest histrionic masters, a brilliant interpreter of Shakespeare and a culture bearer of the Negro race".

In the land of Shakespeare, England, and in Aldridge's native America, this celebrated actor, who was an acknowledged master of Shakespearian roles (and not only "Othello"), neither the British Encyclopedia of American Biography could find ink or space to give to Aldridge, one reads on the very first page of this booklet.

MAR 8 1941

Why this silence over this great tragedian than whom America has produced no greater interpreter of Shakespeare? The author replies; "The only impression created is that European and American theatrical authorities have made a 'deal' among themselves to remain silent about this celebrated tragedian because he was a member of the 'black race'.

Hardly a single page of this 190 page booklet can be read without discovering what a great artist and humanist Aldridge was. Besides, the wealth of information and human incidents also reveal what an excellent amount of research and careful labor the author devoted to the preparation of this booklet.

Thus, it is revealed that Aldridge began early in life not to specialize in Shakespeare's 'Othello' roles, but to devote himself to the roles of "Romeo" and 'Hamlet". It was only later in Great Britain, after he had studied at the University of Glasgow, that Aldridge made his first real "Othello" debut in London. "Aldridge", says the author, "was not only the first to acquaint the Russian provincial districts with Shakespeare; he was the first to show the provinces the genuine art of the theater, born of his mentality and creative talent and labor of an actor with the genius of a dramatist. . .This Negro actor showed to the Russian provinces a splendid lesson in humanism".

MAR 8 1941

Unlike many other actors, Aldridge did not restrict himself to the glitter, luxury and comforts of the Russian metropoleses, but carried his art deep into the provinces where the more plain people and where millions of Russia's "white Slaves" lived and toiled.

Aldridge toured Russia for nine years at a time when "Uncle Tom's Cabin" had just been translated into Russian and when there was brewing a sharp struggle for freedom for the enslaved Russian serfs and, in America, for the enslaved Negro people. Therefore, Aldridge met with a great welcome and sympathy among the advanced and progressive people in Russia, whose full sympathy and support was for freedom for the Negro slaves in America as well as for the Russian serfs.

However, most of the big land lords and serf owners looked with suspicion and no little dislike on Aldridge, he was in their opinion, a bad example for their own "white slaves", in that he was a living example of how supposedly inferior and oppressed people can become culture bearers and protagonists of progress and advancement. It was among such circles that calumnies reached Russia from America and England, caliming how dangerous physically it would be for Desdemona and other Russian actors and actresses to play with Aldridge.

MAR 8 1941

But Aldridge's genius was so great, his culture and humanism so high, that these calumnies proved to be a house of cards before the force of Aldridge's art and the love for him of the really advanced and progressive Russian people.

Russia was looked upon by Aldridge as his "second Fatherland", and none of the successes which he had in other countries, including Germany and Austria, could replace or diminish his love for Russia, to which he always returned eagerly and annually, with the two exceptions of 1860 and 1863.

MAR 8 1941

There was one great tragedy in Aldridge's life, aside from the roles of the tragedian which he played on the stage of the great theaters in Russia and elesewhere. He, like many other great present day Negro artists, was compelled to leave his native land in order to obtain recognition of his masterly talent. His greatest success he found in distant Russia and, concludes the author, "Aldridge has always occupied one of the most honored places in the history of the Russian theater".

71-1941
Pittsburgh Courier
Pittsburgh, Pa.

ACTORS' GUILD HONORS RETIRING SECRETARY AT ELABORATE PARTY

By EVELYN SHERRER

NEW YORK, July 3.—The executive committee of the Negro Actors' Guild paid tribute to two of its pioneer members last week when it tendered a banquet to Fredi Washington, retiring executive secretary, and Edna Thomas, newly elected secretary. Bill Robinson, Noble Sissle, Channing H. Tobias, W. C. Handy, Georgette Harvey and many other luminaries of the theatrical and political world were on hand at Jimmie Daniels' Cafe, to honor the women who have shared the great responsibility of building the Guild.

Miss Geraldyn Dismond of the public relations division of the Department of Health, acting as mistress of ceremonies, introduced the principal speaker, Channing H. Tobias, senior secretary of the National YMCA Council. Mr. Tobias lauded the contributions made by Negro artists of the past and present. He dwelled particularly on the amazing success of Dean Dixon, young musician who has had the singular honor of conducting the NBC Symphony orchestra. Other guests who spoke were W. C. Handy, Noble Sissle, Bill Robinson, Miss Washington and Miss Thomas.

Other members of the executive committee and guests who attended the banquet were: Robert P. Braddick, Inez Richardson Wilson, Mrs. Noble Sissle, Mr. and Mrs. Charles Joyce, Miss Wilhelmina Williams, Mabel Roane, Mr. Errol Frases, Thomas Mosely, Mr. and Mrs. Anthony Hill, Mrs. Bill Robinson, Harold Jackman, Lloyd Thomas, Jimmie Daniels, Cecil Mack, Dr. Gertrude Curtis McPherson, Dorothy Peterson, and Louise Logan.

Two beautiful corsages of red and white carnations were presented the honorees by members of the sick committee of the Guild. The cafe itself was attractively appointed with blooms of roses and carnations sprinkled generously over the tables.